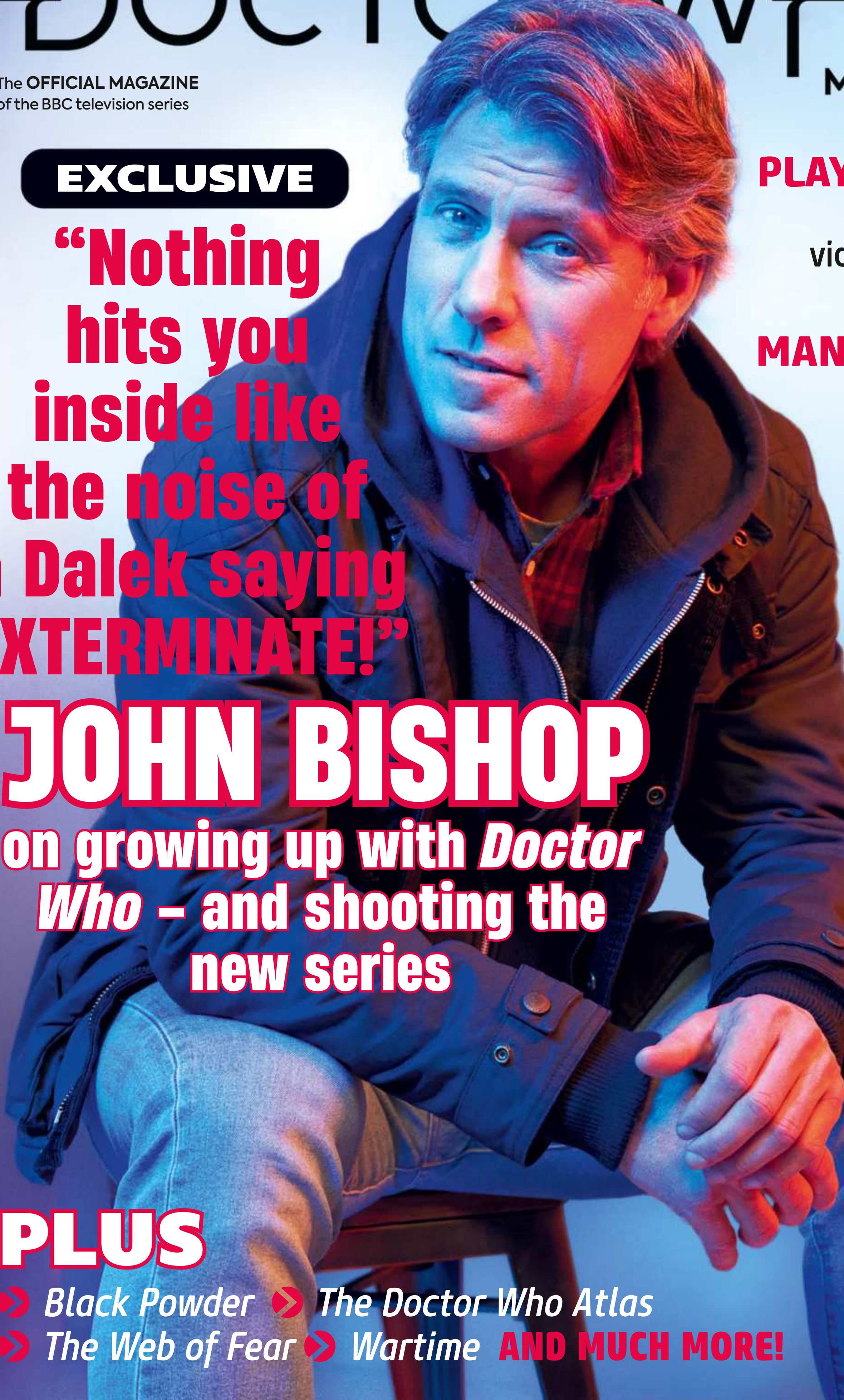
EYE WITNESSES
The Troughton years

BBC

WIN!

DOCTOR WHO MAGAZINE

The **OFFICIAL MAGAZINE**
of the BBC television series



EXCLUSIVE

"Nothing hits you inside like the noise of a Dalek saying EXTERMINATE!"

JOHN BISHOP

on growing up with *Doctor Who* – and shooting the new series

PLAY IT AGAIN
Doctor Who's
video revolution

MACRA MANAGEMENT
On the studio
floor in 1967

DEEP WATER
The secret
history of
The Sea Devils

PLUS

- *Black Powder*
- *The Doctor Who Atlas*
- *The Web of Fear*
- *Wartime*

AND MUCH MORE!

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ISSUE 569
NOVEMBER 2021

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BBC
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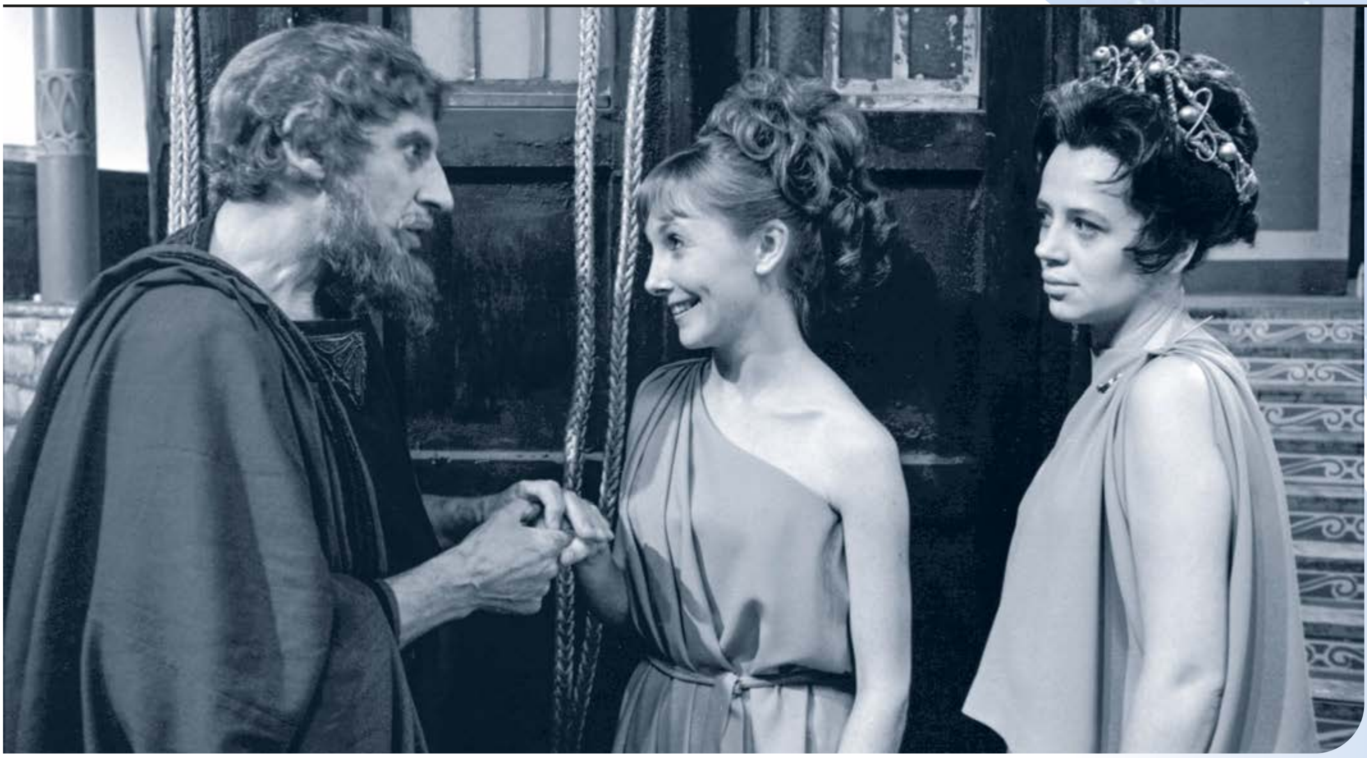
Welcome



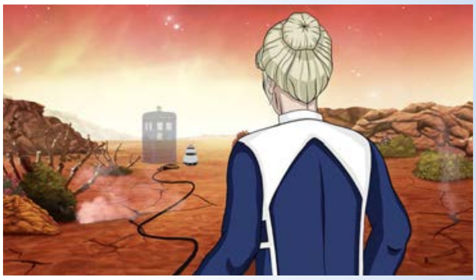
While we were compiling last issue's coverage of the First Doctor's missing episodes, deputy editor Peter Ware made an intriguing observation about *The Myth Makers*. When the serial was promoted by the *Radio Times* in 1965, the accompanying picture didn't feature Frances White in her role as Cassandra. Nothing unusual about that, except she was also missing from the *Radio Times*' cast lists for the story.

Around ten years ago, **Doctor Who Magazine**'s resourceful picture archivist Derek Handley discovered the original negative for the photo used by the *Radio Times*. It revealed that Frances had been cropped out. The image above has her reinstated on the right. The camera scripts indicate that Frances would have been credited on screen, so why did she reportedly ask producer John Wiles to remove her name from the *Radio Times* listings?

This issue we're examining the missing Patrick Troughton serials and concluding *The Fact of Fiction*'s coverage of *The Web of Fear*. I'm reminded that when I first visited the BBC archive I found paperwork relating to the fact that an advertising agency gained special permission from director Douglas Camfield to send a photographer to the set of *The Web of Fear*. For a brief time, we thought **DWM** was on the brink of an exciting discovery, but despite my best efforts we found no trace of the pictures at the BBC and no one at the agency was able to help. We still don't know why the shoot even took place.

Much like the events surrounding *The Myth Makers*, the whereabouts of the *Web of Fear* photographs remains a mystery.

Happily, however, we're able to reconstruct at least some of the things that are lost to us. This issue's *Gallifrey Guardian* brings the welcome news that an animated version of *Galaxy 4*, one of my favourite Hartnell serials, is being released by BBC Studios. Having seen the animated version of *The Web of Fear*'s missing episode, I'm curious to see where this project will go



next. The team behind *The Web of Fear* may not have had the same motion-capture resources employed by ABBA for their eagerly anticipated revival, but I think this new development in animating lost *Doctor Who* can only lead to interesting things.

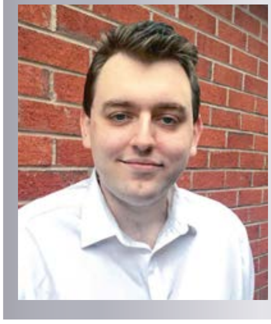
Elsewhere in these pages we look forward to brand-new episodes by interviewing John Bishop, who will be joining the TARDIS crew as Dan Lewis. In our next issue, on sale 14 October, Series 13 will yield up more of its secrets. Until then, take care.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Harry Draper

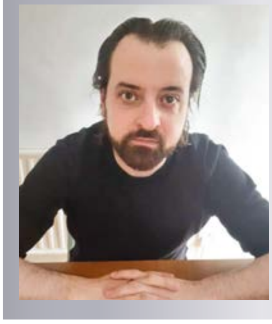
In 2018 Harry's story *The Last Day at Work* won Big Finish's Paul Spragg Memorial *Short Trips* Opportunity.



On page 74 Harry makes his **DWM** debut with a review of *Doctor Who: The Roleplaying Game*. In his own game he's trapped in Gallifrey's Death Zone. He assumes he's not expected to win.

Rossa McPhilips MBE

On page 48, Rossa describes how *Doctor Who* was once suspected of compromising national security.



Rossa would like to dedicate the feature to his good friend and convention pal Mark Bradshaw, who died on 1 June, aged 50. He hopes Mark is enjoying the great convention in the sky.

Andrew Ledger

Andrew's first encounter with **DWM** was back in December 1980, so it's only taken him 41 years to

contribute an article. For this issue's *Sufficient Data* on page 82, Andrew scrutinised the Second Doctor's episodes to help compile the sometimes surprising list of items he pulls from his pockets.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

A New Galaxy

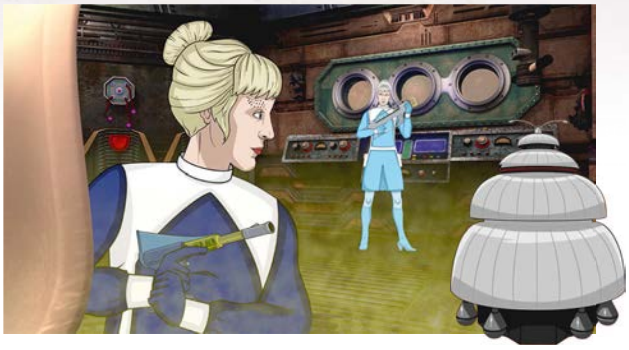
BBC
DOCTOR WHO
GALAXY 4
TBC
TBC

The first fully animated recreation of a William Hartnell story will be released by BBC Studios later this year.

Galaxy 4, a four-part adventure from 1965, stars William Hartnell as the Doctor, Peter Purves as Steven, Maureen O'Brien as Vicki and Stephanie Bidmead as Maaga.

Only the third episode, *Air Lock*, and clips from the first episode, *Four Hundred Dawns*, are known to exist. However, fan-made audio recordings of all four episodes have survived and have been used to create a fully animated presentation of the entire story.

The new animation is by Big Finish Creative. "After a gap of many years, it's very exciting to bring the era of the First Doctor back into the animation world," says executive producer Gary Russell. "*Galaxy 4* is one of the most pulpy adventures of 1960s *Doctor Who*. It's been a real honour to work on this alternative version, which hopefully reflects the Technicolor thrills that sci-fi movies of the 60s had, but which *Doctor Who*'s monochrome TV limitations couldn't yet achieve."



The new two-disc release will present the animated *Galaxy 4* in both colour and black-and-white versions. The discs will also include:

- A remastered version of the surviving third episode, *Air Lock*
- Remastered surviving clips from episode one, *Four Hundred Dawns*
- Reconstructions of episodes one, two and four using photos and other imagery
- Audio commentaries
- A making-of documentary
- *Finding Galaxy 4* documentary
- A photo gallery
- Subtitled production notes

Galaxy 4 is scheduled for release this autumn, price TBC.

Chronicles 1983

The third entry in DWM's new series of bookazines will focus on an eventful anniversary year.

This 116-page bookazine includes newly discovered images and all-new features, including articles on the most important events in the *Doctor Who* universe (both on and off screen), the memorabilia released in 1983, *Doctor Who* in the popular press, the *Doctor Who Annual 1984*, Target books, US conventions, computer games, special effects and the *Radio Times Doctor Who 20th Anniversary Special*, plus overviews of *Arc of Infinity*, *Snakedance*, *Maydryn Undead*, *Terminus*, *Enlightenment*, *The King's Demons*, *The Five Doctors* and much more.

FROM THE MAKERS OF DOCTOR WHO MAGAZINE
BBC
DOCTOR WHO
CHRONICLES
1983

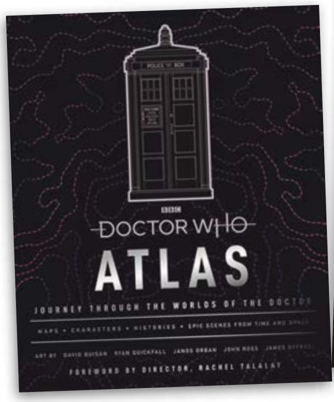
Doctor Who: Chronicles – 1983 is on sale from 30 September, at *panini.co.uk* and selected branches of WH Smith while stocks last, RRP £9.99. It's also available digitally from *pocketmags.com* priced £8.99.

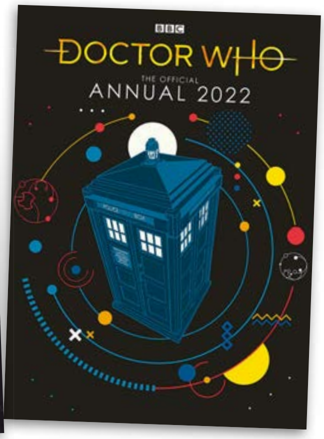
Atlas and Annual

The *Doctor Who Atlas* and the *Doctor Who Annual 2022* are available now from BBC Children's Books.

The *Doctor Who Atlas*, RRP £20, is described as "a detailed illustrated guide to the worlds of *Doctor Who*, from Gallifrey to Skaro to Mondas and everything in between". Written by Steve Cole, this new hardback features character profiles of companions and monsters, 30 maps and a foreword by director Rachel Talalay. Steve Cole and some of the artists who illustrated the book are interviewed on page 54 of this issue.

The *Doctor Who Annual 2022*, RRP £7.99, is written and designed by Paul Lang. Highlights include the Doctor's prison diary and profiles of her monster cellmates, as well as puzzles, activities and a strip version of the *Daleks!* animated series.


BBC
DOCTOR WHO
ATLAS
JOURNEY THROUGH THE WORLDS OF THE DOCTOR
FOREWORD BY DIRECTOR RACHEL TALALAY



Meet Hebe

Ruth Madeley. Photo © Joanne Warren.

Ruth Madeley is set to join the TARDIS team as marine biologist Hebe Harrison, alongside the Doctor (Colin Baker) and Melanie Bush (Bonnie Langford) in Big Finish's audio series *The Sixth Doctor Adventures.*

"Being a part of the *Doctor Who* family is so much fun," says Ruth. "Hebe is such a great character to play and I'm always excited to see what adventures she gets into with the Doctor and Mel."

"Casting a new *Doctor Who* companion – what a responsibility," says producer Jacqueline Rayner. "I compiled a list of every trait my dream companion should have, but they'd need flaws too, and they had to be a person that would click instantly with the Sixth Doctor. I knew exactly who could take that big shopping list of attributes and turn them into a real, believable human being. But to describe the person I had in mind as a rising star is an understatement – was there any chance she'd be willing to do it? Surely not. So champagne corks were popping when we got the news that Ruth was on board. As well as being a wonderful actor, she's one of the loveliest people to work with. Hearing Hebe spring to life during recording was just amazing."

The first volume of this series is due for release in May 2022. It's available now to pre-order on CD (£19.99) and digital (£16.99) from *bigfinish.com*

Mind of the Hodiac

In other Sixth Doctor news, Colin Baker and Bonnie Langford have reunited to bring Russell T Davies' first-ever *Doctor Who* script to life.

Due for release in March 2022, *Mind of the Hodiac* is a full-cast audio production comprising two hour-long episodes. The first is from the original script written by Russell T Davies in 1986 and rediscovered 35 years later, while the second episode is written by director Scott Handcock, working from Davies' detailed original notes.

"The fact that Russell T Davies, as a young fan of the show in the 1980s, was sufficiently enthused to write a story for the original 'Mel B' and me is the icing on the cake," says Colin Baker. "No one could deny that Russell is a master storyteller, and even in his embryonic writing form he summoned from the imaginative ether a firecracker of a yarn.

"I'm so glad he wrote it for me and Bonnie and wasn't tempted to 'update' the Doctor or the companion. What's extraordinary is that you can see the future writer of *The Second Coming*, *Casanova* and *Cucumber* flexing his young creativity and examining what happens when the ordinary and everyday suddenly come face to face with the extraordinary and the far from everyday."

Mind of the Hodiac is available to pre-order on CD (£14.99) and digital (£12.99) at *bigfinish.com*

Bonnie Langford and Colin Baker. Photo © Tony Whitmore.

Vworp Vworp!

DALEKS OMNIBUS
FRAME-UP
JOHN WOODS
VWORP VWORP!
ISSUE FOUR
Hideous creatures
THE STRANGE ADVENTURES OF DOCTOR WHO IN TV COMIC, COUNTDOWN AND TV ACTION... AND WHY WE LOVE THEM!
vworp 4
Vworp!

The fourth issue of the *Doctor Who* fanzine *Vworp Vworp!* is out now.

The 172-page publication focuses on the Doctor's adventures in *TV Comic*, *Countdown* and *TV Action*. With original artwork and never-before-seen photos, the issue includes: interviews with artists Martin Asbury, Harry Lindfield and Bill Mevin; tributes to the artists John Canning, Gerry Haylock, Frank Langford and Neville Main; articles by strip writers Roger Noel Cook and David Motton; profiles of the strips' other writers, artists and editors, including Alan Fennell, Dennis Hooper, Dick Millington, Patrick Williams and Tom Woodman; brand-new comic strips, and a feature on John Woods, who illustrated many Dalek and *Doctor Who* books in the 1960s.

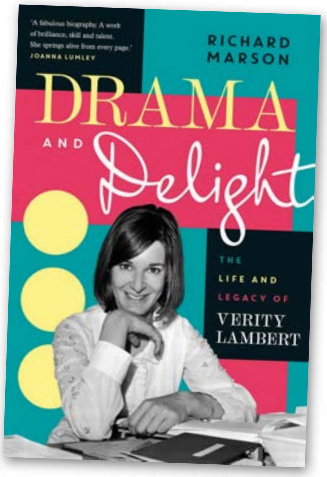
The issue also includes a 1960s-style *Doctor Who/TV Comic*-themed cereal packet and a set of *TV Comic* stickers. *Vworp Vworp!* issue 4 is priced £9.99 and available from *vworpvworp.co.uk*

Vworp's SUGAR PATS
SMALL SIZE
VWORP VWORP! ISSUE FOUR
DOCTOR WHO
modest GENIUS

Drama and Delight

Richard Marson's acclaimed biography of Verity Lambert is being reissued.

Combining in-depth research and interviews with many of Lambert's closest friends and colleagues, Marson's book examines the career of *Doctor Who*'s first producer. The limited reprint of *Drama and Delight: The Life and Legacy of Verity Lambert* is priced £16.99 and will be published by Ten Acre Films on 20 September. For more details visit *tenacrefilms.bigcartel.com*



'A fabulous biography. A work of brilliance, skill and talent. She springs alive from every page.' JOANNA LUMLEY
RICHARD MARSON
DRAMA AND Delight
THE LIFE AND LEGACY OF VERITY LAMBERT

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

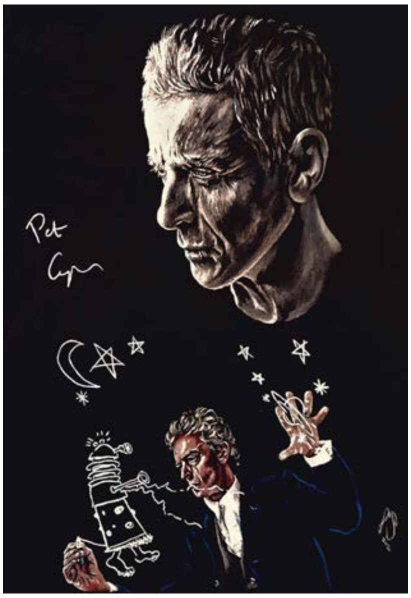
Send your letters to:
Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

Last issue, **Doctor Who Magazine** presented new insights into some of the missing 1960s serials.

MISSING IN ACTION

ED BRADY EMAIL
Great to see the guv'nor, Mr William Hartnell, on the stunning front cover of **DWM** 568. Your magazine, as ever, continues to entertain and educate the reader on all things *Doctor Who* and I found issue 568 a superb read during my summer break. Your well-researched articles on the Blackpool and Longleat exhibitions (that I remember visiting from time to time) were great. But I particularly enjoyed your articles *Lost in Space (and Time)* and *Eye Witnesses*, detailing the five missing William Hartnell adventures. The continuing saga of *Doctor Who*'s missing episodes has always fascinated me and, like many others, I hope that one day more complete missing stories will resurface for generations of current and future fans to enjoy.

Eye Witnesses continues in this issue, with articles on the missing Patrick Troughton serials.

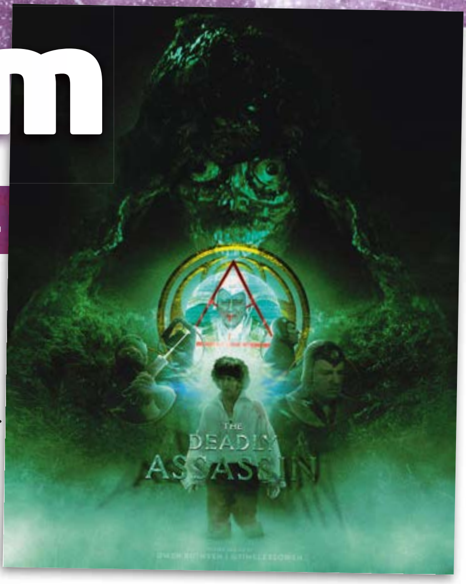


Ian Branch's portrait of the Twelfth Doctor.

ALISON JACOBS LINCOLN
I was fascinated to read **DWM** 568's articles on missing episodes. I've been going through some old fanzines recently, reading about the days when there were 120 missing episodes, followed by rumours and disappointments and then jubilation when something turned up, even if it was just clips or soundtracks.

I remember the *Doctor Who* Appreciation Society turning round their *Celestial Toymaker* newsletter in just days when *The Tomb of the Cybermen* was found. (That was the same day I found out I'd not got a job I wanted, so it certainly sweetened a bitter pill.) Looking back reminds me how impossible it seemed to find missing episodes, and how much has been achieved since. I hope there's more to look forward to.

WAYNE THORLEY EMAIL
I have not written in to **DWM** since the relaunch of the series in 2005. However, I just wanted to thank you for the continued excellent work in the magazine. You continue to have a great blend of new and classic *Who*. The *Eye Witnesses* features in issue 568 were of particular interest to me.



Owen Ruthven's digital artwork inspired by *The Deadly Assassin* (1976).

MARK HOLDING EMAIL
I want to sing the praises of whoever is responsible for creating the covers of **DWM**. A great issue focusing on the story of those lost classics, I especially loved the cover to issue 568. On first glance, it shows the First Doctor backed by some random images from *Doctor Who*'s past. But when you actually sit back and appreciate it properly, it brings a lump to the throat as you see those old videotapes containing lost episodes burning and shrivelling away in the fire, while the Doctor is almost tangibly – perhaps teasingly – with us in the foreground, reminding us of what could have been. His admonishing expression as he stands condemned in the flames highlights the senseless injustice of their destruction. Thank you to the creator of these amazing covers and for the subscribers'

STAR LETTER

ROBERT DICK EMAIL
I'm saddened to hear Ralph Watson [who played Captain Knight in *The Web of Fear*, Ettis in *The Monster of Peladon* and Ben in *Horror of Fang Rock*] has left us. I've so many happy memories of time spent with him at conventions over the years. Once he told me he'd known Christopher Biggins 50 years ago at Salisbury rep – Ralph as an actor, Biggins as a teaboy. I knew Biggins was appearing at an event a while afterwards so I made sure Ralph got invited too and sneaked him over to Biggins' signing spot to surprise him. They were delighted to see each other.

My absolute favourite memory of Ralph is the time when the trains home from a convention in Newcastle were redirected into all sorts of detours and unscheduled stops. We had said goodbye, as we were going in totally different directions and he'd already left on an earlier train. I had decided to watch *The Web of Fear* Episode 1 (at the time the only one known to exist) on my tablet on the train. We stopped to let on passengers at a station we weren't even supposed to pass through, never mind stop at. I momentarily fell asleep and woke to a tap on the shoulder... Ralph was settling himself down in the seat next to me: "Mind if I join you? Oh look, it's me on your telly!" – as he glanced down and saw his younger self staring back.

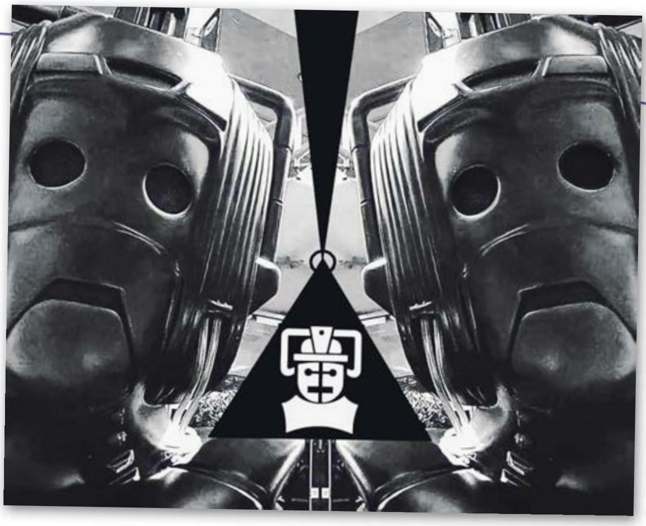
I'll miss him.

Ralph Watson reunited with Christopher Biggins.

Robert's letter wins him a CD copy of *Missy and the Monk*, a new box set of audio adventures starring Michelle Gomez. It's available now from *bigfinish.com* priced £24.99 (CD) or £19.99 (digital).

MICHELLE GOMEZ
DOCTOR WHO
MISSY
MISSY AND THE MONK

Matthew Woodhouse built this 2Dis, as seen in *Flatline* (2014), from scratch.



We Are Watching Always by Damian Whittle.

blurb-free versions that really let you appreciate the artistry in full.

Thanks for the kind words, Mark. Most of **DWM**'s covers, including the one you highlighted, are designed by our incomparable art editor, Peri Godbold.

"YES!" TO YETI

JACKIE GREEN
HIGH WYCOMBE

The Web of Fear is one of my favourite Second Doctor stories. When I heard they were animating the missing Episode 3 I couldn't wait to get my hands on a copy of the Special Edition, and I'm pleased to say it didn't disappoint. While I know that some will not enjoy the motion-capture as much as the 2D animation, if this technique does pave the way for it to be possible to release animated serials such as *Marco Polo* [1964] and *The Highlanders* [1966-67] then I'm all for it. I also really enjoyed the special features, in particular the behind-the-scenes documentary *Going Underground*. If you are wondering whether to pick this release up, then I can highly recommend it!

JOHN GALANTINI
HAMPSHIRE

If *The Web of Fear* is anything to go by, we can rest assured that early black-and-white seasons will look marvellous upon their eventual Blu-ray releases. Having purchased this serial three times previously (audio CD, digital download, then DVD), I was glad to finally see a comprehensive making-of documentary. Of the reconstructed third episode, I'll say this: I am not a fan of this jarring motion-capture method which resembles some of the video-game cut scenes from my misspent childhood. Here's hoping that when this serial ultimately finds its way onto a Season 5 box set, and I find myself buying it for a fifth time, this controversial animation will have been replaced.

CHILDHOOD MEMORIES

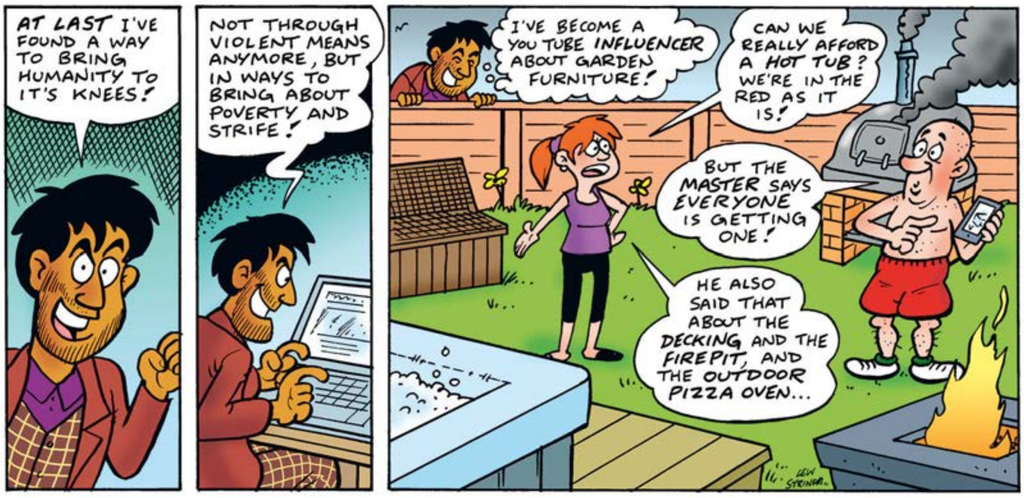
RICHARD BUCK EMAIL

Thanks very much for the recent two-part feature on the various *Doctor Who* exhibitions over the years. The only one I ever made it to was the Science Museum exhibition way back in 1972. Sadly I cannot remember very much after 49 years (I was only about five at the time), but your feature in **DWM** 567 brought a few memories back. The TARDIS console and the Sea Devil and Draconian exhibits are my strongest memories. My brother and I received a souvenir of the day – a TARDIS Commander badge – which by some miracle I still have! Thank you for that trip down memory lane.→

Richard Buck's TARDIS Commander badges.

The Daft Dimension

BY LEW STRINGER


AT LAST I'VE FOUND A WAY TO BRING HUMANITY TO IT'S KNEES!
NOT THROUGH VIOLENT MEANS ANYMORE, BUT IN WAYS TO BRING ABOUT POVERTY AND STRIFE!
I'VE BECOME A YOU TUBE INFLUENCER ABOUT GARDEN FURNITURE!
CAN WE REALLY AFFORD A HOT TUB? WE'RE IN THE RED AS IT IS!
BUT THE MASTER SAYS EVERYONE IS GETTING ONE!
HE ALSO SAID THAT ABOUT THE DECKING AND THE FIREPIT, AND THE OUTDOOR PIZZA OVEN...
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

A trailer for *The Eleven*, a new Big Finish audio drama starring Colin Baker as the Doctor and Mark Bonnar as the Eleven.
Go to: *tinyurl.com/BakerEleven*

Special effects supervisor Danny Hargreaves talks about his extensive work on *Doctor Who* and its spin-off series since 2005.
Go to: *tinyurl.com/DannyFX*

Listen to pianist Jess Jurkovic's *Doctor's Theme* suite, featuring music from 12 stories from Seasons 15, 16 and 17.
Go to: *tinyurl.com/DoctorsRenewal*

Vaguely Entertaining Productions present *Tale of a Timelord*, a fan film featuring some very surprising guest stars.
Go to: *tinyurl.com/TimelordTale*

Dan and Elias go on an unexpected adventure in this fan-made YouTube animation, *That Time I Met Doctor Who*. Go to: *tinyurl.com/AnimatedAdventure*

Galaxy Forum

ON TWITTER…

@planetphoton Always nice when you wake to the sound of **DWM** dropping through the letterbox. Especially looking forward to reading Joy Wilkinson's story *Black Powder.*

@RobKeeleyAuthor How lovely to see prose fiction back in **DWM** after so many years! Joy Wilkinson really is a terrific writer. I hope short stories will become a regular thing again.

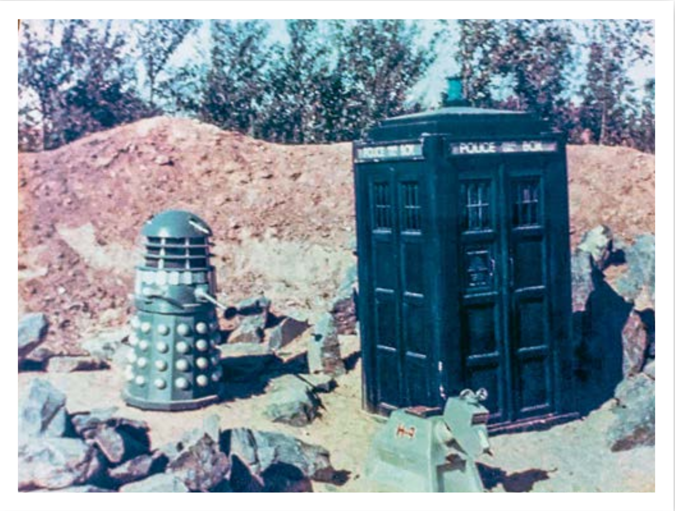
@DWAdventuresYT Finally caved and got **DWM**! Don't know how we lasted this long without it. Absolutely adore it!

@leighwood79 **DWM** 568's accounts of fans watching *Doctor Who* stories on transmission are absolute gold. By far my favourite set of **DWM** articles that I can think of. I think I may go read them again.

@ArcticBear8 Just read a fantastic piece in **DWM** 568 set in a parallel universe where there are only 97 existing 60s episodes. Really makes you appreciate how lucky we are to have so many of them with us!

@senrab_nala If you've been enjoying the two-part *Web of Fear Fact of Fiction* in **DWM**, may I recommend the extremely recent six-part TV series *Secrets of the Underground* on the Yesterday channel, which is fabulously spoddy about the Tube.

Seven-year-old Philip Brennan outside the Blackpool exhibition in 1977.



Matt Taylor's photo of the TARDIS, a Dalek and K9 at the 1984 Liverpool International Garden Festival.

IAN GRANGE WOKINGHAM

I enjoyed your articles on the exhibitions at Longleat and Blackpool over the last couple of issues. They reminded me that I have a confession to make. In April 1983, my sister Gillian and I were dropped off outside Longleat so that we could attend the *Doctor Who* 20th anniversary celebration. I was 15, so I guess my parents thought we could look after ourselves. They sped off in anticipation of a child-free day.

We joined the long queue to get in, and despite an exciting but brief visit by Peter Davison (in costume!), we soon heard the soul-crushing news that the event was full, and that we wouldn't be getting in. Dispirited and knowing that our parents wouldn't be back until later in the afternoon, we spent some time wandering around the outside of the event, trying to work out how we could fill the rest of the day. Around lunchtime we returned to the main entrance. To our surprise there didn't seem to be anyone watching the gate so, grabbing my sister's hand and putting on a confident face, we just walked in!

I apologise now for depriving BBC Enterprises of their rightful income – but we had a great afternoon, visiting the sets, watching Jon Pertwee and Patrick Troughton on stage, playing with props and meeting an *actual* Sontaran. In my defence I would say that what I've spent on *Doctor Who* since then has probably more than made up for the BBC's loss on that day.

Ian Grange's sister Gillian with a Sontaran at Longleat in 1983.

MATT TAYLOR SCOTLAND

Your article in issue 567 about the *Doctor Who* exhibitions reminded me of my visit to the Liverpool International Garden Festival in 1984 with my parents. Among the flowers and displays there was a giant yellow submarine, a magic roundabout, and the *Blue Peter* ship. But being a 13-year-old *Doctor Who* fan I wanted to find the TARDIS! I found it in what appeared to be a mini quarry along with K9 and a Dalek. It was the best part of my day.

ROB SHADE ANAHEIM, CA

I noticed a curious error on page 19 of **DWM** 567. In the article *The Science Museum* there's a postcard photo of two Daleks, about which it's said: "Unfortunately, the gold Dalek's eyestalk was missing at the time the photograph was taken."

I confess, I made the same error myself at first glance, before even reading the paragraph that mentions it. But on closer inspection it's apparent the eyestalk is very present, just very blurred, on account of someone (presumably inside the shell) operating it! After a good squint, it's clear that it only appeared absent, because the photo was taken at the same moment the eyestalk was bobbing up and down. This is the first letter I've ever written to **DWM** in 35 years, and I'm glad I could help resolve such a weighty historical issue. Ha!

Well spotted Rob. We've had a copy of that postcard in the **DWM** filing cabinet for years, and we always thought the eyestalk was missing!

James and Paul Flanagan visiting Longleat, decades apart!

PHILIP BRENNAN MAKERFIELD

Congraulations on the wonderful article on *Doctor Who* exhibitions in the 1970s. It was a welcome blast of nostalgia for this old fan. For anyone with an abiding fondness for that old Blackpool exhibition, I would wholeheartedly recommend *Blackpool Remembered*, John Collier's magnificent e-book. It's packed with pictures and memories and a whole lot of love. You'd be hard pressed to find a *Doctor Who* publication more full of warmth and affection – just the tonic for these troubled times. It can be downloaded for free at *blackpoolremembered7485.wordpress.com*

Thanks for the recommendation, Philip. And finally…

ROBERT FUTCHER CHESTER

Surely The Master is lying in *The Timeless Children* [2020], or seriously messing about with the timelines. Why? Who knows? So, where are the Guardians of Time in all this? Shouldn't they be trying to put a stop to it? Just putting it out there.

That's all we've got space for this issue. Keep sending your letters, photos and artwork to the usual address. **DWM**

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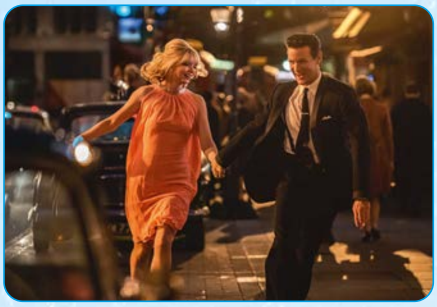
Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...



Anya Taylor-Joy and Matt Smith in *Last Night in Soho*.

VINNY
NATHAN
MAL
KEVIN
JASON
ALDAR
CAL

Bill Nighy (top row, third from left) in *The Beautiful Game*.

AWARDS

Congratulations to the *Doctor Who* alumni nominated in this year's National Television Awards, which took place on 9 September. **Russell T Davies**' *It's a Sin* (produced by **Phil Collinson**) was up for Best Drama, **Bradley Walsh** was nominated as Best TV Presenter, **David Tennant** was one of five performers up for Best Drama Performance (for his role as Dennis Nilsen in *Des*), and, having joined the cast of *Hollyoaks*, **Rhiannon Clements** competed for Best Newcomer. By the time you read this the winners will have been announced.

FILM

Matt Smith stars in *Last Night in Soho* for director Edgar Wright, which is released on 29 October and features the late **Diana Rigg**. Costumes are by **Odile Dicks-Mireaux.**

Frank Cottrell-Boyce has written Netflix's forthcoming film *The Beautiful Game*, which is the story of the English football team entering the 'Homeless World Cup'. **Bill Nighy** is among the cast members currently filming the project, which is expected to be released in the second half of 2022.

Dougray Scott, **William Thomas**, **Sion Tudor Owen** and **Morgan Hopkins** are among the cast of *La Cha Cha*, a new film from Kevin Allen starring Rhys Ifans, which is released on 17 September.

Suranne Jones as DCI Amy Silva in *Vigil*.

TELEVISION

The much-hyped submarine drama *Vigil* comes to a close on 27 September. The *Doctor Who*-heavy cast includes **Suranne Jones**, **Anjli Mohindra**, **Paterson Joseph, Adam James** and **Lois Chimimba**. Director **James Strong** is also one of the executive producers.

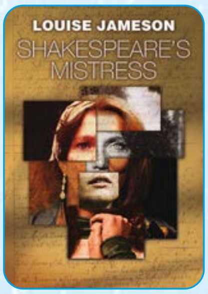
David Walliams plays the Giant in *Jack & The Beanstalk: After Ever After*.

Sheridan Smith and **David Walliams** lead the cast of *Jack & The Beanstalk: After Ever After* (written by Walliams himself), which will be shown on Sky One and NOW TV this Christmas.

Wayne Yip has been directing four (out of eight) episodes of the forthcoming *Lord of the Rings* prequel series, due from Amazon Prime in 2022.

Filming is underway on the second series of Amazon Prime's Armando Iannucci series *Avenue 5*, featuring **Rebecca Front**, **Lenora Crichlow** and **Nikki Amuka-Bird**.

THEATRE



Louise Jameson will be choosing her favourite excerpts from the canon, as well as reminiscing about her 50-year career, in *Shakespeare's Mistress*, playing at Eastbourne's Grove Theatre on 9 October.

Trevor Laird plays Dublin and Godfrey in the Chichester Festival Theatre's production of *The Long Song*, for which **Kevin McCurdy** serves as both fight and intimacy director. The production runs from 1 to 23 October.

MISCELLANEOUS

ANDREW CARTMEL
THE VINYL DETECTIVE
ATTACK AND DECAY

Peter Capaldi's debut album will be released in November.

Andrew Cartmel has just completed his latest *Vinyl Detective* novel. *Attack and Decay* will be published by Titan Books in May 2022.

TOBY HADOKE

OBITUARIES

Colette O'Neill who played Tanha in *Snakedance*, died on 11 July, aged 85.

Una Stubbs who appeared in *The Horror of Glam Rock* for Big Finish, died at 84 on 12 August.

Jerry O'Brien, who played one of the non-speaking gunrunners in *The Caves of Androzani*, died on 11 February. He was 72.

News has just reached us that **Timothy Craven**, who was the cell guard in *Frontier in Space*, Robinson in *Invasion of the Dinosaurs*, Mr Short in *Robot* and an uncredited Tesh in *The Face of Evil*, died at 74 on 5 November 2020.

Jerry O'Brien

Timothy Craven

Colette O'Neill

Una Stubbs

THIS MONTH IN... 1995

The Yeti come under fire in *Downtime* (1995).

Writer Marc Platt with director Christopher Barry.

SATURDAY 2 SEPTEMBER

The Web of Fear (1968) ended with the robot Yeti-controlling Great Intelligence banished back into the ether (see *The Fact of Fiction*, page 58). Twenty-seven years later, it finally found a route back to Earth... manifesting itself not in a Tibetan monastery, nor the London Underground, but in the no-less-improbable surroundings of the main hall of the Hotel Leofric in Coventry.

The occasion was PanoptiCon, the annual convention of the *Doctor Who* Appreciation Society, and the official unveiling of *Downtime* – produced by Keith Barnfather's Reeltime Pictures in association with Dominitemporal Services (among others). The biggest and most ambitious of the many independently produced spin-off videos that flourished throughout the largely *Doctor Who*-less 1990s, the 69-minute *Downtime* was written by *Ghost Light* author and *New Adventures* mainstay Marc Platt, and directed by *Doctor Who* veteran Christopher Barry, the first man to guide the Daleks around a studio floor.

It began with the grown-up Victoria Waterfield (Deborah Watling) installed as the Vice-Chancellor of the so-called New World University – a puppet of the Intelligence, which is scheming to annex the world via its nascent computer networks. The only people who might prevent this worldwide web of fear from becoming established are the Doctor's old friends Brigadier Lethbridge-Stewart (Nicholas Courtney) and Sarah Jane Smith (Elisabeth Sladen).

Jack Watling as Professor Travers.

Nicholas Courtney as the Brigadier and Elisabeth Sladen as Sarah Jane Smith.

Downtime photos © Reeltime Pictures.

Downtime's premiere was specifically and symbolically timed for 5.15pm on the first Saturday in September – hardwired into the hardcore as the usual moment of *Doctor Who*'s return after the barren days of spring and summer. Marc Platt was sitting beside Christopher Barry when the lights went down: "I'd been around for most of the filming, even being an extra, but this was the first time I'd seen the final cut," he remembers. "Seeing something I'd written with a live audience of fans was quite special. They were very appreciative, laughing at the jokes and cheering, so I was mostly very happy. I think we all were. I had doubts about the Yeti, who were rather too cuddly instead of being monstrous and shaggy, and I felt I should have dug deeper into the alien character of the Great Intelligence. Even so, I was still amazed at the cast that producer Keith Barnfather had gathered, and at their performances..." That cast also included Jack Watling as 'Chancellor' Travers, in what proved to be his last-but-one screen appearance.

With its proto-internet plot, its surreal, beach-filmed 'astral plane' scenes ("I thought I was in Cromer!"), its few mild oaths and a topical reference to the recently deceased press baron Robert Maxwell, *Downtime* was perhaps the closest we came to seeing how an early 1990s *Doctor Who* might actually have looked; a *New Adventure* made flesh.

Marc finds the suggestion intriguing: "The *New Adventures*, with so much input from new writers, certainly opened up the horizons."

For Marc, *Downtime* was "about the Brigadier and how he was faring... an older man on his own, post-Doris apparently, confronting a modern world which was possibly leaving him behind." In its most affecting moments, the Brigadier is reunited with his estranged daughter Kate (Beverley Cressman) and meets 'Gordy' (Alexander Landen), the five-year-old grandson he never knew he had.

"The Brigadier's daughter was initially Keith Barnfather's idea," remembers Marc. "But I filled out the details, called her Kate, and gave her a son and a boat. And, of course, she's since been immortalised in the TV series..." Played by Jemma Redgrave, the Kate Stewart character made her BBC One debut in *The Power of Three* (2012). "That must suggest that we and Beverley Cressman, who created the character, were doing something right. Or as the Brigadier once said, 'We've been noticed...'"

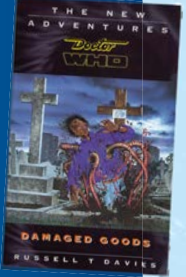
Who knows. When Sarah Jane returned in the revived series, it was in *School Reunion* (2006) – a story in which an alien menace takes possession of a latterday educational establishment, using a roomful of computer-connected students to further its dreams of total conquest. As a Tibetan llama (James Bree) tells Victoria in *Downtime*: "The Great Wheel turns..." **ALAN BARNES**

ALSO THIS MONTH

Friday the 8th
Tom Baker resumed doctoring in *Lifeline*, the first episode of the fifth (and, as it turned out, final) series of the Granada hospital drama *Medics*. *The Times* gleefully quotes one of his more characteristic lines as surgeon Professor Geoffrey Hoyt: "It's the bowel duct for heaven's sake. What did you think it was – his lunch?"

Professor Geoffrey Hoyt (Tom Baker) in *Medics*.

Thursday the 28th
DWM 231's *Gallifrey Guardian* lists a number of *New Adventures* set for publication in 1996, including a novel entitled *Damaged Goods* – "from the pen of Russell T Davies, familiar to followers of television fantasy as the scriptwriter of the children's TV adventure serials *Dark Season* and *Century Falls*."



OUT OF THE TARDIS

John Bishop

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

Interview by **EMILY COOK**

POLICE PUBLIC CALL BOX

Above: Dan Lewis (John Bishop) enters the TARDIS in Series 13 (2021).

Left inset: Dan find himself behind bars.

John Bishop is a lucky man. So he says. Five times, in fact, throughout the course of this interview. "When all the stars align," he tells us, "that's a good day."

And the stars *did* align when John joined the cast of *Doctor Who.* "It was very fortuitous," he considers. "When it was originally discussed, I couldn't do it because I was going to be on tour. The dates clashed and I couldn't get out of the tour. But then I was forced out of the tour because of the COVID situation and my shows were postponed. So I felt lucky, as much as anything else. I felt lucky, number one, to have been considered for it, and then extremely lucky that circumstances meant that I could do it."

John is speaking to **Doctor Who Magazine** from his flat in Cardiff. He's just come from a dubbing session for an upcoming episode. "We did a load of stuff for social this afternoon too," he adds, in his thick Liverpudlian accent. Is John enjoying working with his new co-stars – and fellow Northerners – Jodie and Mandip?

> **"The run's coming to an end soon and we were all talking earlier about how weird it will be not seeing each other every week."**

"If I'm being honest with you, no. I need to let it all out. It's *all* about the Doctor." John pauses. And then laughs. He is, as he reminds us later on, first and foremost a comedian.

"No, they've been *great* to work with," he confirms. "So welcoming and really supportive, particularly to someone like me who's not done a run on a series like this before. I know everyone knows it, but as everyone says, Jodie is phenomenal. The way she carries this show – the amount of responsibility that she wears so lightly on her shoulders – is staggering. The run's coming to an end soon and we were all talking earlier about how weird it will be not seeing each other every week."

The run may be coming to an end for John, but for fans, Dan Lewis' adventures in time and space are yet to begin. We'll find out more about John's character in the coming months. For now though, **DWM**'s TARDIS tin is full of questions that will help us get to know John himself a little better...

Have you ever had a nickname?

Yeah. It's an obvious one: Bish. It's amazing, even now, I'm 54 and I'd say 50 per cent of the people who know me call me Bish. My agent calls me Bish. People address me in emails as Bish. It's just stuck.

What is your favourite pizza topping?

With pizza, wherever I can get it, I take the vegan option. I've been vegetarian for 36 years and I'm vegan 90 per cent of the time now. Sometimes chocolate's hard to resist. And another guilty pleasure is pizza, but that's very rare these days. Vegan cheese is getting better, so that means the pizza's getting better. For me, anything with pesto is a winner.

Do you ever Google yourself?

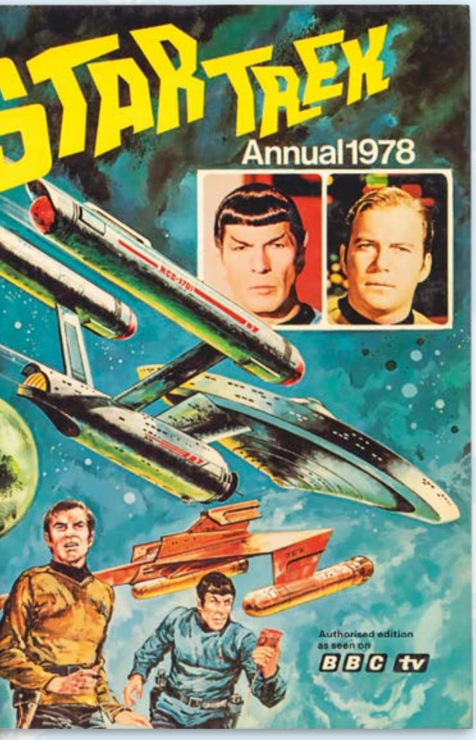
Yeah. Anyone who says they don't is lying. Of course you do. You've got to remember, my main job's a comedian, so I have to promote my tours and stuff like that. The best way of seeing whether press stories have been taken up is just to Google your name and see what's happening. That's the quickest way. I don't do it to find out →

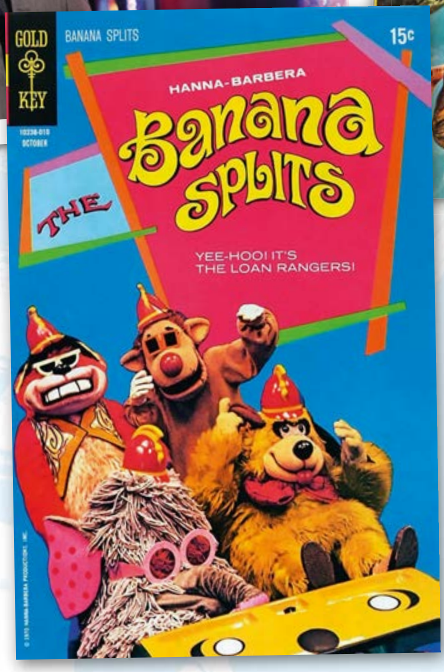
Top: The Doctor (Jodie Whittaker) with her friends in Series 13.

Above left inset: A vegan pizza – one of John's favourite meals.

Below: Yaz (Mandip Gill) and Dan.

John Bishop


STAR TREK
Annual 1978
NCC-1701
Authorised edition as seen on BBC tv



→ about myself or what people are saying. I do it to see if the promotional messages we're putting out for tours have got out there. If I didn't have that side of my life and I was just a pure actor, I probably wouldn't do it as much.

What is the best joke you know?

It's not one that you could use in **Doctor Who Magazine**!

Who would play you in a movie of your life?

Everyone's gonna say Brad Pitt, aren't they? Or Leonardo DiCaprio. Leonardo DiCaprio on an estate in Runcorn [where John grew up]... I can see that working. It's actually a very tricky question because different parts of your life are very, very different. I think, if someone's doing a biopic of my life, I'd like it to be somebody who I don't know. Somebody undiscovered. That'd be the best.

Were you well behaved at school?

In main school, yes. Like everybody, there were some lessons I responded to better than others. *Which lessons were they?* I wasn't so great at Maths and stuff like that. But I was lucky, I went to a school which I thought had really great teachers. The lessons that I loved the most were English. My English teachers were great. My English teacher at junior school used to let me write stories. With being dyslexic, my spelling was never great – but he never let that get in the way. When you're young, that's really good. The lesson I loved the most through the whole of school was History. I had a brilliant teacher: Mr Debbage, Dave Debbage.

What TV did you watch as a child?

Well, I did used to watch *Doctor Who*. *The correct answer!* [Laughs] But generally, I was out. And there wasn't loads on, to be honest with you. When you consider the amount of television that's around now, there wasn't much kid-orientated stuff about when I was growing up. I liked *Worzel Gummidge* and *Banana Splits*. I loved *Star Trek* – that was my favourite programme. And of course I did like *Doctor Who*. I was a fan until the Daleks came and then they terrified me and I stopped liking it. *What were your earliest memories of watching Doctor Who?* When you're a kid, I guess it depends on what Doctor you see the most when you're growing up. Jon Pertwee was my first incarnation of the Doctor and so was my introduction to *Doctor Who*. And then I stayed with it during the Tom Baker phase. That was when I watched the show the most. I remember that transition from Jon Pertwee to Tom Baker. I remember watching that regeneration episode. I didn't believe he could do it! I'm just wondering what year that would have been and how old I was... *It would have been 1974.* Yeah, there you go, perfect time! I was eight years old – a great age to see this incredible transformation and then also to see the differences between the two Doctors, in their character and look. But I got it. I remember understanding that it was the same person.

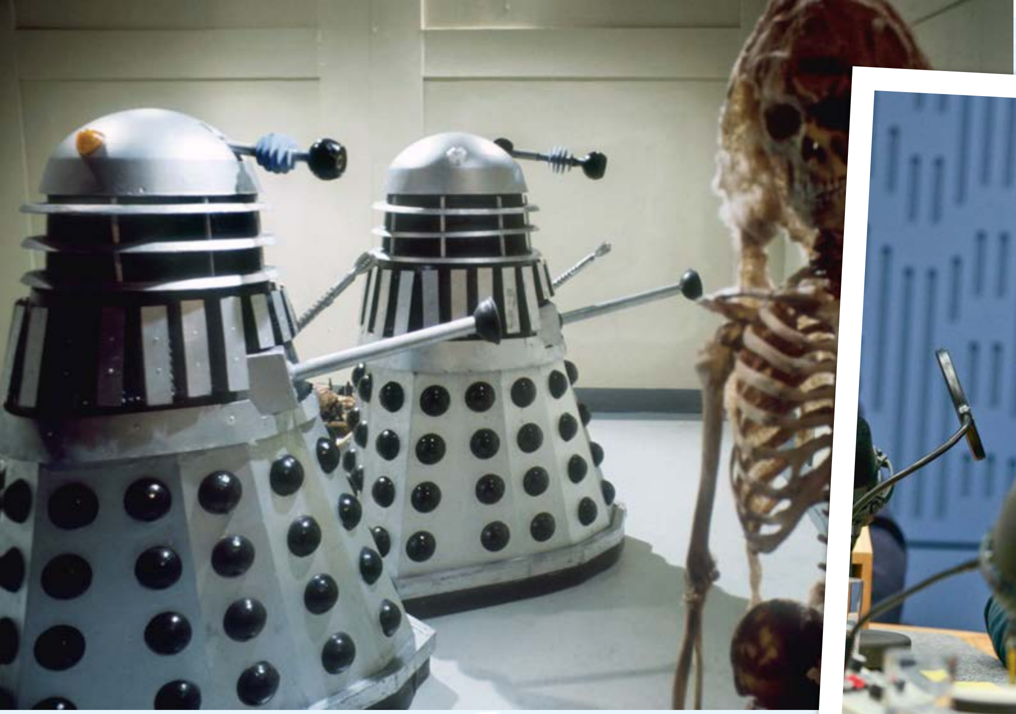
Top left: On stage at the London Palladium for the Royal Variety Performance in 2010.

Top right: The *Star Trek Annual 1978* (published by World Distributors in 1977).

Above centre: *Banana Splits* comic issue 4 (Gold Key, 1970).

Right: Jon Pertwee as the Doctor in *Invasion of the Dinosaurs* (1974).

Far right: The Doctor changes his appearance to that of a younger man (Tom Baker) in *Planet of the Spiders* (1974). The eight-year-old John was watching.



“Nothing hits you inside like the noise of a Dalek saying ‘EXTERMINATE’!”

What was your first job?

The first time I generated money was selling teddy bears door-to-door. *Where did you source these teddy bears from?* From my dad. He had a little factory and he made teddy bears. I used to go round the estate. The teddy bears were nearly as big as me! I’d go round knocking on doors taking orders for them for Christmas and that’s when I made my first hundred quid. I was 13 years old. I was buying the teddy bears for £4.50 and selling them for £6.50.

When have you been most scared?

Erm, I don’t know. *Was it watching those Daleks?* Yeah. I think it was actually. As a kid, definitely. Through my childhood, I saw the Daleks several times. I think they used to pop up quite frequently because they’re such a great monster. The thing that gets me is the voice. And the brilliance in the writing to use the word ‘EXTERMINATE’. That, as a word, is so visceral. You could say ‘KILL’. You could say ‘ATTACK’. You could say ‘DESTROY’. But nothing hits you inside like the noise of a Dalek saying “EXTERMINATE”!

Thinking about when I’ve been most scared later in my life… I did a parachute jump once. It was a tandem parachute jump, so I was strapped to somebody and when we jumped out of the plane it was the other guy’s responsibility to open the parachute. And that’s was very scary because it was only when I was falling out of the sky that I realised I didn’t know the guy I was strapped to. And although I didn’t want to die, I wasn’t so sure what he was thinking. [Laughs] On the way down, I was going, “Is everything OK with you? Everything good at home? You haven’t had a row with the wife or anything this morning, have you?” I think that was the scariest thing I’ve done, that parachute jump.

Have we been visited by aliens yet?

Are you talking in the real world or in *Doctor Who*? *Real world.* Wow. Well, it depends in what dimension you’re seeing the world. I do a podcast called *Three Little Words* with a friend of mine, Tony Pitts, and when we had Professor Brian Cox on, we asked him a similar question. He explained everything as best he could and, as much as I could understand it, I came away thinking this: the reality that we perceive may not be the only reality there is. It’s pretty clear in this reality we perceive that the likelihood of life elsewhere is unlikely, given the luck we’ve had to even exist and the unique chain of events that created it. However it doesn’t take much of a shift in your understanding of the dimension in which we live to say, it’s obvious that there’s more out there. There are lots of examples of stuff in the past, you know like Inca Temples and stuff that can only be seen from the sky. I can’t get over the wonderment that when you look at a night sky, you see all those stars and consider all those stars are surrounded by planets. Within that, there’s got to be more planets in sweet spots like ours that can sustain life. There’s a chance. That was a long answer, wasn’t it? *It was a great answer! Very well informed.* Honestly, talking to Professor Brian Cox was like talking to the Doctor!

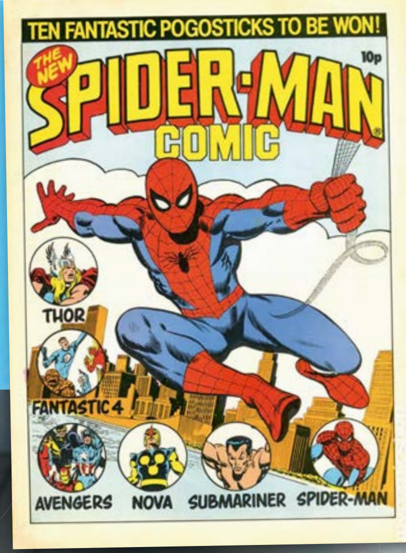
THREE
LITTLE
WORDS

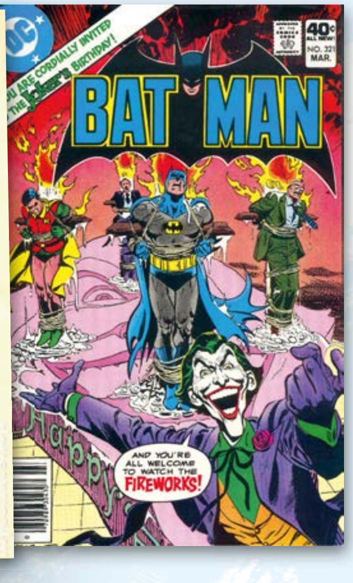
If you could travel back in time and offer your younger self some advice, what would it be?

Never think you’re too old for comic books. That’d be my advice. This sounds mad when you consider that I’m a comedian, but when I was young and into my teenage years, I felt the need to be quite serious and grown up. But at the same time, I was a big fan of comic books, particularly Spider-Man. I love Spider-Man, I love Batman and I had a big stack of comic books. They’d been passed down to me by my cousin. Then I reached a point where I thought, “I’m too old for this now.” I was about 14, 15 or something. And I thought, “Comics aren’t for me now. When you grow up, you don’t do comics.” So I passed them on. →

Top left: Unmistakable foes in *Death to the Daleks* (1974).
Top right: John guests on BBC Radio 4’s *Loose Ends* in 2017.
Above inset left: John takes part in a tandem sky dive for the comedy sports show *A League of Their Own* (2012). Photo © Sky One.
Above inset right: Professor Brian Cox.
Left: John hosts the podcast *Three Little Words* with his friend Tony Pitts.

John Bishop




YOU ARE CORDIALLY INVITED TO THE JOKER'S BIRTHDAY!
40¢
NO. 321 MAR.
BAT MAN
Happy
AND YOU'RE ALL WELCOME TO WATCH THE FIREWORKS!

Right: *Spider-Man Comic* issue 312 (Marvel UK, 1979).

Far right: *Batman* issue 321 (DC, 1980).

Below: Outside BBC Broadcasting House in 2015.

→ I did a gig the other night in Cardiff. It was a little warm-up gig and some of the *Doctor Who* crew and cast came to it. I was talking about the San Diego Comic-Con panel we did online, saying I'd never been to a Comic-Con. There was a guy at the front who said he had and then he showed his tattoos. He had a TARDIS tattoo, a tattoo of Rose, the first companion on the new series with Christopher Eccleston. He showed me some of his other tattoos as well. He had a Pokemon tattoo and various other things. And I said to him, "On one level, part of me wants to say, 'Grow up'! But on another level, part of me – and it's a bigger part of me – admires the fact that you've kept the child in you." And as we all know, comics aren't just for kids now by any means. And they weren't back then, when I was a kid. So that would be something I'd say to my younger self: don't rush to grow up. *As the Fourth Doctor once said: "There's no point in being grown up if you can't be a little childish sometimes."* It's true.

> **"That would be something I'd say to my younger self: don't rush to grow up."**

Who would you most like to meet?

Living or dead? *It could be either, unless that makes it trickier to decide...* Yeah, it does. And to be honest with you, dead people aren't as much fun as you'd imagine. It's always better to have somebody who's alive. So somebody alive who I would like to meet? Let me think on about that for a bit. We'll come back to that one.

What's the first thing you do after you've woken up in the morning?

It depends where I am and what time of the day it is. If we're shooting, because we do night shoots and stuff like that, when I wake up the next morning, sometimes it's early in the afternoon because we've been working all night. I tend to try and exercise in the morning before I have breakfast. So I'd go for walk or something. But if I'm at home, the first thing I'll do is walk the dogs because I want to start the day with some positive energy around me. We've only got two dogs now – we had three and one died recently. One dog is full of positive energy and he loves a walk. But the other one's just lazy. Every time I'm at home, she'll look at me and think, "He's going to try and take us for a walk in the morning." *Is this dog a teenager, by any chance?* She is actually. She's nearly 11.

When are you happiest?

When I know all my kids are happy.

What ambitions have you yet to fulfil?

I've been very, very lucky in that I've fulfilled most of my ambitions. I'm a keen footballer. I've played football at Anfield and played charity games, things like that. I suppose the biggest ambition that I've got now is to find a way of eating all the things I like without getting fat. If I could do that, then we go right back to your pizza question. [Laughs] That'd be my breakfast.

Have you had time to decide who you'd most like to meet?

Right let me have a quick think about this. I haven't got any heroes I'd like to meet that I haven't met. There's a lot of people I admire, and a lot of obvious names you could throw out there. But I think I'd probably say: the next person that makes me laugh or smile. That's who I'd like to meet. Whoever that might be. And then once I've met them, they're not someone I'm waiting to meet. They're a memory. You then build on that memory and wait for the next person to make you laugh or smile. *If you could go through life like that, you'd be a very happy person.* Yeah, unless you're miserable and nobody makes you laugh or smile. [Laughs] You'd spend your whole life disappointed.

We're looking forward to meeting Dan Lewis in Series 13.

Thanks a lot. Fingers crossed you like it! **DWM**

Tickets for John's 2021/22 stand-up tour *Right Here, Right Now* are on sale now at *johnbishoponline.com/tour*

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BBC STUDIOS

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The Power of the Daleks

On Bonfire Night 1966 Patrick Troughton made an explosive appearance as the Doctor in a serial that has since gone up in smoke.

Above: A publicity shot of Patrick Troughton as the Doctor in *The Power of the Daleks* (1966).

Right: The new Doctor is seemingly oblivious to a deadly mercury swamp on the planet Vulcan.

"We knew the Doctor was changing his face," remembers writer Jeremy Bentham. "Newspapers said so, and *Junior Points of View* that week was posing the question, 'What's happened to the Doctor?'"

"I had no idea what was going on," recalls Dene October, who watched the story in Australia a year later. "Part of me refused to accept it. I was sure he was an impostor, and Hartnell's Doctor would eventually show up."

Jeremy was also reluctant to let the original Doctor go. "Troughton's mannerisms were studied for clues as to who this interloper might be. Why does this 'Doctor' walk blindly towards a mercury pool while reading his diary, suddenly stop just before literally putting his foot in it, take a couple of steps left without looking up, then walk clear of the bubbling liquid? Something he'd read? It took a while before the penny dropped. There had been a permanent change to the series."

Other viewers immediately accepted that Troughton was the Doctor, but had differing opinions about him. "Until I saw the photo in the *Daily Mail* I assumed Troughton would be made up to look like Hartnell," says Mervyn Capel. "Troughton was one of the best actors on television, but initially the Beatles haircut, clown trousers, jigs and recorder-playing seemed rather embarrassing."

Twelve-year-old Briony Lea, a viewer since *An Unearthly Child*, was more positive, writing in her school newsbook the Monday after Episode One: "Doctor Who is now Patrick Troughton! I think he is a GREAT actor." Looking back now, she says, "He's still my favourite Doctor, and I've seen all of them, although not every story."

Ian McLachlan, another long-term viewer, saw that episode very differently. "I remember it unfolding with a feeling of disbelief and dread. Who was this person not taking the programme seriously?"

"'So, how was he?' asked my dad," remembers Marc Platt, who much later wrote the 1989 *Doctor Who* serial *Ghost Light*. "I shrugged in a 13-year-old's non-committal sort of way and mumbled, 'He was all right.' It all felt strange. Polly knew it was the Doctor and so did we. He understood about Daleks and was afraid.

There had never been anything like this before, but it would definitely be all right."

"By the time the serial ended I had begun to get used to the Second Doctor," Ian acknowledges. Mervyn, however, remembers the precise moment he warmed to Troughton's portrayal. "When the Dalek recognises him – that was the clincher. The sheer terror on Troughton's face made me sit bolt upright!"

So, that's the new Doctor, but what of his old enemy? "The Daleks are manipulative in this serial, pretending to be servants of the humans," says Ian. The Daleks' slow takeover of the human colony was presented in a way Mervyn remembers as "claustrophobic and edgy, with a danger to the colonists that only we and the Doctor were aware of."

Dene agrees: "Scenes involving the creatures that sat in the Dalek casing were especially scary."

Another viewer, future **Doctor Who Magazine** editor John Freeman, vividly recalls being terrified by "an uncased Dalek… a Dalek *creature* scuttling… crawling under a door!"

For Jeremy, "From the moment the iris on that first Dalek widened to focus on a hapless technician, we knew he was doomed. Suspense came from that simmering build as the casing slowly turned, the 'short stubby arm' raised to point at his defenceless body."

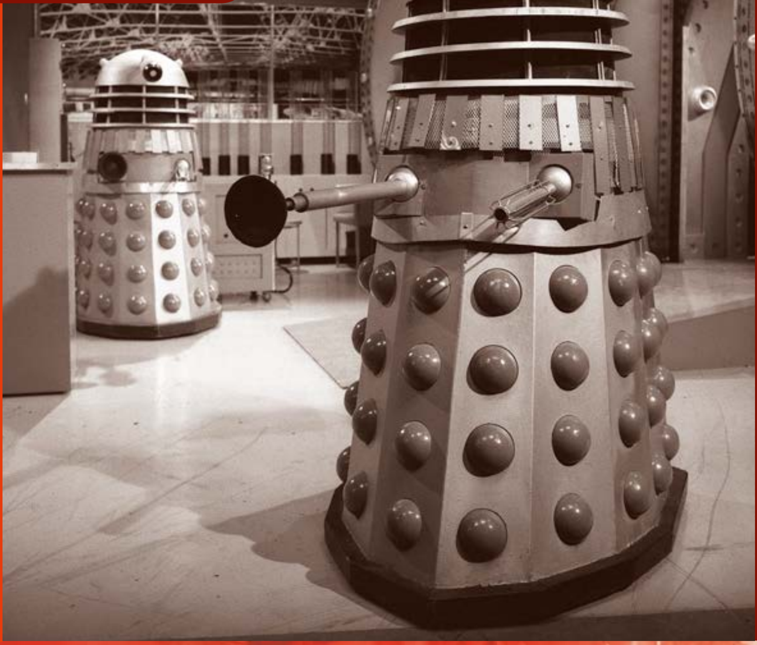
"The menace of the Daleks grew palpably throughout the story," suggests Marc. "The final massacre of the colonists was shocking. There was a real sense that the Doctor had only just got away with it."

Dene had a different take. "I wasn't that concerned by the mounting human deaths. Those people all seemed so hapless and power-mad, and I didn't have a clue what the rebels were rebelling against. The Daleks were the stars, and I thought the humans got what was coming to them!"

Fifty-five years on, Marc retains his enthusiasm. "How is it that we love the Daleks when they're maniacal mutants in armoured killing machines? I don't know. I've *always* adored them."

Mervyn concurs. "On every level, this is one of the best *Doctor Who* stories ever. I'm just so glad I was alive to see it and old enough to appreciate it."
JAMES COORAY SMITH

> **"I remember it unfolding with a feeling of disbelief and dread."**
>
> IAN McLACHLAN



Top: The Doctor, Ben (Michael Craze) and Polly (Anneke Wills) uncover a terrible secret on Vulcan.

Above: A Dalek creature scuttles across the floor at the end of Episode One.

Right: The Daleks plot to get their power.

Above right from top: The Doctor poses as an Earth examiner; director Christopher Barry; writer David Whitaker.

WHY WE WANT IT BACK

To see the first performance by Patrick Troughton as the new Doctor Who.

ON THE RECORD

"The Doctor's character was the same, and that was the way one could hang onto what had gone before. I felt this was the same person underneath, with the same skeleton and the same mind."
Christopher Barry, DWM 180

"I think it was Andy Osborn [BBC Head of Series] who said to me in the BBC club one evening, after they'd shown the first one, 'Oh splendid! It'll go on for another three years now.'"
Patrick Troughton, DWM 78

DATA FILE

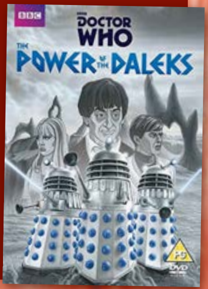
Writer: David Whitaker
Director: Christopher Barry
First broadcast: 5 November – 10 December 1966, BBC1, UK
Last broadcast: 1972, RTS, Singapore, dates unknown.

- The two-inch videotapes of all six episodes were wiped before 1970.
- The serial was sold to three countries: Australia, New Zealand and Singapore.
- By 1975, BBC Enterprises had disposed of all known film recordings.
- A full set of telesnaps exists. Eighteen clips of varying length also survive, along with 22 brief off-air 8mm film clips.

AVAILABLE VERSIONS

The soundtrack, narrated by Anneke Wills, was released on CD (BBC, 2003), and included in *Doctor Who: The Lost Episodes Collection Three* (BBC, 2019). An animated production of the story, with the original soundtrack, was most recently released by the BBC in 2020 and is available on Blu-ray, DVD and BritBox. The Blu-ray and DVD also include the surviving footage and a telesnap reconstruction of the serial. John Peel's novelisation (Virgin, 1993) is out of print.

BBC
DOCTOR WHO
THE POWER OF THE DALEKS
THE ORIGINAL BBC TELEVISION SOUNDTRACK



The **Highlanders**

This tale of the Jacobite Rebellion consigned *Doctor Who*'s historical stories to the history books…

T*he Highlanders* is a pivotal story in *Doctor Who*'s development – the last in the regular run of 'pure' historical stories that had been standard in the Hartnell era. But contemporary viewers had no way of knowing this. To fans and casual viewers, this was just another story.

"I found this serial a bit of a mixed bag at the time," says Jeremy Bentham. "On the plus side *The Highlanders* moved very well from its big outdoors establishing shots to moodier, more claustrophobic interior settings," its atmosphere bolstered by "the volume of scenes set at night or in dark, occasionally foggy settings."

"There's some nice location work here," says Dene October, "especially in the first episode, which has lovely wide vistas. This all initially suggested I was going to get the mystery story I was looking for. There's a scary scene with Polly walking through the woods, for instance… In the end I didn't get the castles and Nessies I was hoping for, but it was a really enjoyable story nonetheless."

"You can tell it hadn't been that long since the BBC had shown the Peter Watkins film *Culloden*," says Marc Platt. "I assume the costumes were put to good use. So *The Highlanders* felt appropriately gritty and dangerous, barely glossing over some very dark history indeed."

The Highlanders is largely remembered for the debut of Frazer Hines as Jamie. "I remember wishing he would join the crew as there was something about him I found pretty attractive as a boy," says Dene. But this was also a strong story for Anneke Wills' Polly. "Particularly memorable for me was when Polly and Kirsty ended up in the pit and later got the better of the English Redcoat ffinch," says Mervyn Capel. "In fact, Polly's relationship with ffinch was one of the highlights of the serial for me."

"I jumped when Polly's wrist was suddenly grabbed by 'something' at the end of Episode 1," says Jeremy. "I watched with a growing sense of dread as a dead

Top inset: Ben (Michael Craze) gets wet after walking the plank in Episode 4.

Above: Alexander (William Dysart), the Doctor (Patrick Troughton), Polly (Anneke Wills) and Jamie (Frazer Hines) in Episode 1 of *The Highlanders* (1966-67).

Right: Kirsty (Hannah Gordon).

Far right: Lt Algernon ffinch (Michael Elwyn) is blackmailed by Polly.

> **“Troughton was absolutely mercurial here, juggling darkness and playfulness in equal measure.”**
>
> MARC PLATT

body was heaved into the murky waters swirling around the hull of the *Annabelle* at the climax of Episode 2, and then again when a similar event got played out at the end of Episode 3, this time with a very alive Ben squirming at the end of a keelhaul rope.” Marc agrees that this sequence – poorly represented by the telesnaps – was “genuinely scary”.

In terms of the bigger picture, the most interesting aspect of *The Highlanders* was Patrick Troughton experimenting with his performance. Jeremy recalls that the Doctor’s assortment of voices and costumes “felt rather ‘odd’ and even silly compared with his more intense behaviour during the preceding Dalek serial.”

Ian McLachan was glad this was left behind. “Patrick was someone who loved dressing up and I could understand him getting a lot of fun from doing this,” he points out, while feeling that the cross-dressing “gives off a pantomime vibe as far as I am concerned.”

Marc is more enthusiastic. “Patrick Troughton had already made the role of the Doctor his own. I never doubted him for a minute. He was absolutely mercurial here, juggling darkness and playfulness in equal measure. The comedy of his ‘old woman’ disguise was made completely believable by the menace of his surroundings. He is so much fun. You’d follow him anywhere.”

Troughton’s performance would settle down over the next few months. But with his first 11 episodes absent from the archives, we have precious little visual evidence of this vital phase in the Second Doctor’s development.

EDDIE ROBSON

Above left: Perkins (Sydney Arnold) encounters an old woman... who turns out to be the Doctor!

Above right: The Doctor removes the moustache from his Redcoat disguise.

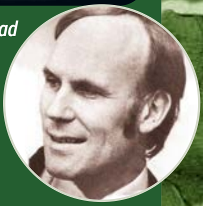
Below: The Laird (Donald Bissett), Jamie, the Doctor and Ben are spared the noose after Solicitor Grey (David Garth) negotiates with the Redcoat Sergeant (Peter Welch).

Above right from top: The Doctor practices his Highland Fling. Photo © Alexandra Tynan; Writer Gerry Davis.

WHY WE WANT IT BACK

It’s the end of the ‘pure’ historicals thread that was the backbone of early *Doctor Who*, and displays facets of Troughton’s Doctor that were never seen again.

ON THE RECORD



“I got hold of Elwyn Jones, who had just retired as Head of Series... he jotted down a few things, but didn’t actually do anything... I ended up writing the whole thing.” **Gerry Davis, DWM 124**

“The story began with three Highlanders fleeing the massacre, and I had them come running over the top of a ridge behind which we’d set up a lot of explosives and the like. Adding a few sound effects completed the illusion and cost nothing.” **Hugh David, DWM Summer Special 1986**

DATA FILE

Writers: Elwyn Jones and Gerry Davis
Director: Hugh David
First broadcast: 17 December 1966 – 7 January 1967, BBC1, UK
Last broadcast: 8 April – 29 November 1970, ZTV Channel 5, Zambia

- The two-inch videotapes of *The Highlanders* were almost certainly the first *Doctor Who* tapes to be wiped by the BBC, on 9 March 1967.
- Between 1967 and 1970, film prints were sold to Australia, Uganda, Barbados, Singapore, Hong Kong, New Zealand and Zambia. BBC Enterprises disposed of its film recordings around 1974.
- A full set of telesnaps exists, along with three short clips removed by Australian censors.

AVAILABLE VERSIONS

The soundtrack, with narration by Frazer Hines, was released on CD (BBC, 2000) and later included in *Doctor Who: The Lost TV Episodes Collection Three* (BBC, 2020). The censor clips were included in the DVD set *Lost in Time* (BBC, 2004). The novelisation by Gerry Davis (Target, 1984) is out of print, but an unabridged audiobook (BBC, 2012), read by Anneke Wills, is available on CD/digital.

BBC RADIO COLLECTION
DOCTOR WHO
THE HIGHLANDERS
THE ORIGINAL BBC TELEVISION SOUNDTRACK
BBC
DOCTOR WHO
THE HIGHLANDERS
GERRY DAVIS

The Macra Terror

The last of Ian Stuart Black's trilogy on totalitarian themes, *The Macra Terror* is another of *Doctor Who*'s missing serials.

"The planet seems to be a jolly happy holiday camp," recalls Ian McLachlan. "But it has a dark secret. No matter how many protests the colonists make, the Macra *do* exist."

"History has unfairly diminished the Macra, probably because they were never really seen killing or devouring anyone," suggests Jeremy Bentham. "However, the prospect that they *could* have done underscored the sense of dread and menace that permeated all four episodes. Even more worrying was that their poor, brainwashed victims wouldn't know it was happening until it was too late."

"I knew about holiday camps," says Marc Platt. "I'd done time at one in Jersey! All that shiny, bright, almost *feverish* jolly, topped by brilliantly synthetic parade music, felt uncomfortable from the start. So it was no surprise that something nasty was lurking underneath. The sort of nightmare that scuttles out from under the bed at night, but on a giant scale."

"The disturbing aspect of this story was the mind-bending and thought-control techniques on view," recalls Jeremy. "Creepiest of all was Episode 2's depiction of the indoctrination hospital. The sight of Medok clamped to a slowly rotating drum, while spotlights pulsed in front of him and insistent voices denied the Macra's existence, is Orwell's *Nineteen Eighty-Four* in the spring of 1967. *Doctor Who* had shown brainwashing before, but never lingeringly applied as a form of torture."

"I was a sickly child," recalls Dene October, "and I could relate to the idea that happiness was expected of you no matter how you felt. That it was better to smile, otherwise people would worry. The ideas in this story have stuck with me."

"It was the ideas that won through," agrees Marc. "Conformity swamping the individual. I loved that the Doctor's reaction

Above: Ola (Gertan Klauber) and the Pilot (Peter Jeffrey) in *The Macra Terror* (1967).

Right: The Controller (Graham Leaman) is attacked by a giant claw.

Far right inset: Medok (Terence Lodge) is strapped to a rotating drum as he is 'treated' in the hospital.

to being well-groomed was to immediately get himself thoroughly dishevelled again, and that the indoctrinated Ben had lost his accent."

"I was rather disappointed in Ben when he turned against his friends," adds Ian. "I've always been uneasy when a character turns bad."

Dene saw this plotline rather differently. "Michael Craze presented Ben's internal struggle in a credible way, especially his facial angst as he switched from 'our' Ben to radicalised Ben. I was really captivated by his performance and felt really scared for him. The Doctor said something about Ben being 'not in control of his actions' and how he 'can't help himself'. So why didn't *they* help him? I felt it was more a case of them betraying Ben than him betraying them."

Mervyn Capel was part of the first generation of *Doctor Who* viewers, but that meant also being part of the first generation to grow out of *Doctor Who*. "I was conscious of being the only person my age I knew who still watched it. *Doctor Who* really wasn't cool by 1967. My friend Justin blew hot and cold about it and denied at school that he ever watched it." That's something that oddly echoes the serial's themes of enforced conformity. "Interesting point!" says Mervyn. "Yes, he was more interested in what 'the crowd' thought of him than in any individual friend."

"The Big Brother image of Control was powerful and impressive, so for me one of the standout scenes is where the Controller is revealed as being a terrified old man who is controlled by the Macra," says Ian.

John Freeman concurs; for him, that same moment is "my sole memory of the serial, but a vivid one. The claw reaching out to kill a man on TV!"

"My overall impression was that Ian Stuart Black had written a political parable that didn't work very well, and that the BBC had found it nearly impossible to stage it!" says Mervyn.

Ian has a more positive view. "This was one of my favourite Troughton adventures and it's a pity that it's missing."

For Marc it comes back to the strength of the story's concepts. He has fond memories of the rematch in the 2007 episode *Gridlock*. "It's no surprise Russell T Davies revisited the Macra decades later, by which time the downtrodden, conforming populace was stuck in an endless traffic jam!"

JAMES COORAY SMITH

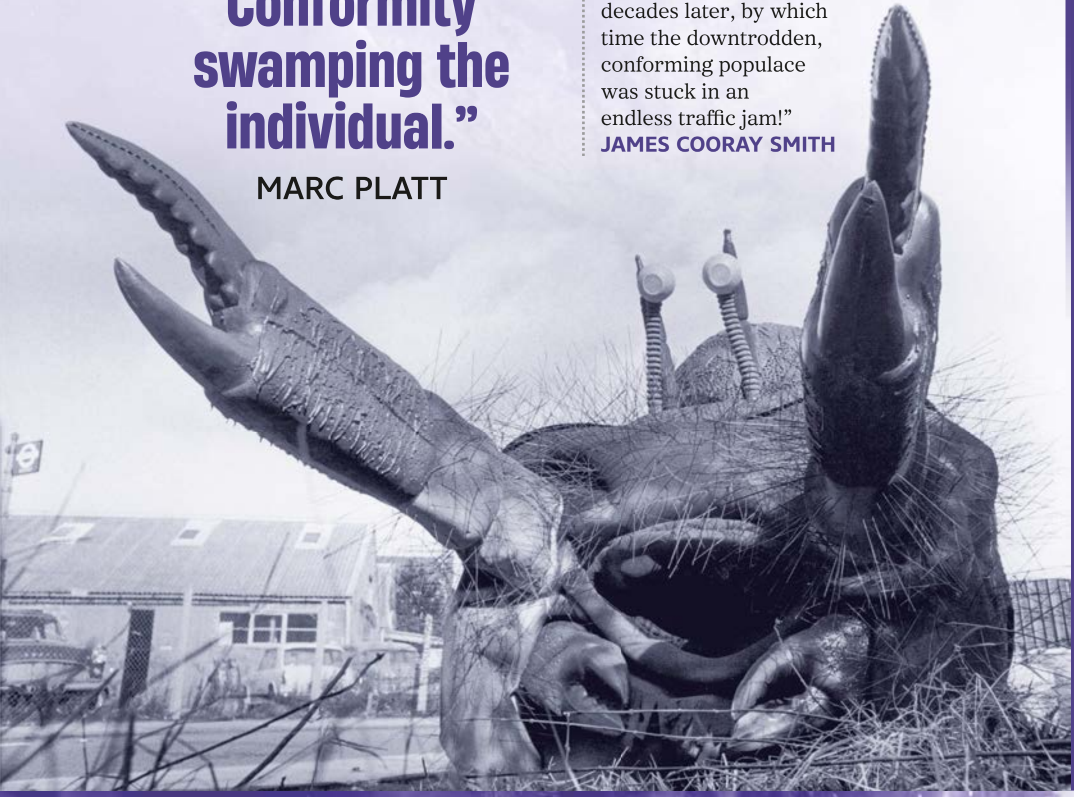
Above left: Ben (Michael Craze) enjoys a massage.

Above right: Ben reports to the Pilot. The 'Big Brother'-like face of the Controller is in the background.

Below: The huge Macra prop used in the story.

Above right from top: A Macra in the mine; writer Ian Stuart Black; director John Davies.

> **"It was the ideas that won through. Conformity swamping the individual."**
>
> MARC PLATT



WHY WE WANT IT BACK

Because there are no such things as Macra. Macra do not exist. But wouldn't it be glorious if they did?

ON THE RECORD

"The conditions under which certain things can live, survive and flourish can mean death to others. The Macra needed to live in an atmosphere which was destructive to humanity. The contrast was a simple idea that interested me."
Ian Stuart Black, DWM 170

"[I remember producer] Innes Lloyd… putting his head around the office door in the BBC and saying 'Make it frightening, old boy, make it frightening!' Well, those were fairly firm instructions, and so I tried to make it frightening!"
John Davies, DWM 254

DATA FILE

Writer: Ian Stuart Black
Director: John Davies
First broadcast: 11 March – 1 April 1967, BBC1, UK
Last broadcast: 08 July – 29 July 1970, ZNBC, Zambia

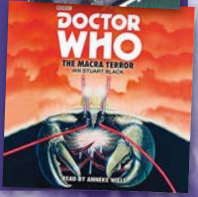
- The two-inch videotapes of all four episodes survived until 1974, the same year BBC Enterprises disposed of all known film recordings. Six countries showed the story between 1967 and 1970.

- A full set of telesnaps exists. Five clips of varying length also survive, along with ten brief off-air 8mm film clips.

AVAILABLE VERSIONS

The soundtrack, with narration from Colin Baker, was released on audio cassette (BBC, 1991) and CD (BBC, 2000). A revised version, with new narration by Anneke Wills, was included in *Doctor Who: The Lost Episodes Collection Four* (BBC, 2019). An animated production of the story, with the original soundtrack, was released by the BBC in 2019 and is available on Blu-ray, DVD and BritBox. The Blu-ray and DVD also include the surviving footage and a telesnap reconstruction of the serial. Ian Stuart Black's novelisation (Target, 1987) is out of print, but an audiobook (BBC, 2017) also narrated by Anneke Wills, is available on CD/digital.

BBC AUDIO COLLECTION
DOCTOR WHO
THE MISSING STORIES
THE MACRA TERROR



Fury from the Deep

This claustrophobic tale of killer seaweed is the last *Doctor Who* story that's wholly absent from the BBC archive.

Above: The Doctor (Patrick Troughton) and Victoria (Deborah Watling) in *Fury from the Deep* (1968).

Right: The weed creature invades the refinery.

Of all the missing *Doctor Who* stories, perhaps none made such an impact on viewers as *Fury from the Deep*. The reputation of this unsettling tale echoes down the decades from its first screening. But only a couple of minutes of it exist, and while its eerie sound design is impressive, the soundtrack can be difficult to follow. So is *Fury from the Deep* really *that* good?

Marc Platt certainly thinks so. "The series was on a roll, with one corker of a story after another, and the concepts were always big," he says. "*Fury from the Deep* is where *Doctor Who* came home and excelled: the relentless heartbeat as the seaweed rose from the depths, the fronds slapping inside the pipes, Mr Oak and Mr Quill attacking Maggie Harris in her own home accompanied by Dudley Simpson's brilliantly quirky music... and finally the huge tide of foam, flooding the studio, that you could recreate in your own washing-up bowl."

Jeremy Bentham recalls *Fury* as "a grey, very bleak story filled with successions of scenes specifically designed to chill the blood or send teenage cousins scurrying from the

> **“This was the last *Doctor Who* story genuinely able to still frighten the proto-teenage me.”**
>
> JEREMY BENTHAM

room. That recurring sound of a beating heart was pure Edgar Allan Poe. Van Lutyens’ descent into a weed-filled pipeline was *Quatermass II* revisited. Robson’s point-of-view shot of foam and weed spilling through a vent and down towards his face in Episode 3 was absolutely nightmarish, as were the haunting shots of Maggie Harris impassively wading out to sea and disappearing beneath its waves. This was the last *Doctor Who* story genuinely able to frighten the proto-teenage me.”

“I was very aware of this being second-hand material,” says Mervyn Capel, drawing comparisons with John Wyndham and HG Wells. “What redeemed it, though, was the very strong visual impact the story made from the outset, greatly assisted by the amazing amount of location filming. Suddenly *Doctor Who* was happening in the real world!”

“*Fury from the Deep* benefitted from the excellent location filming,” agrees Ian McLachlan, “and I was delighted to see a helicopter putting in an appearance, as it had done previously in *The Enemy of the World*.”

There seems to be a curse on Troughton episodes featuring helicopters, with *Fury from the Deep*, Episode 1 of *The Enemy of the World* and Episode Four of *The Invasion* all going AWOL. The recovery of *Enemy* proved how impressive the helicopter looked in that serial, but we’re still speculating about the other episodes on that list.

“In my eyes Hugh David was a truly accomplished director who crafted two finely photographed serials in *The Highlanders* and *Fury from the Deep*,” says Jeremy. “It’s wretchedly lamentable that not a single episode of his work has survived in the archives.”

The pacing of *Fury from the Deep* was unusual. “I would say that six episodes was perhaps overlong,” says Ian, “but it was a very serious production. It included some everyday scenes with Maggie and her husband.” This had implications for the ending of the story. “The departure of Victoria, a character I really cared about, was well-written and beautifully played,” says Marc. “Nothing needed to rush.”

“For all the horror,” says Jeremy, “there were also moments of great tenderness and human compassion: qualities still rare in the programme at that time. ‘Jamie, I didn’t know you cared,’ says Victoria in Episode 4. But care he did, and for those of us watching at home their parting of the ways at the end of Episode 6 genuinely tugged at the heartstrings.” **EDDIE ROBSON**

Top left: Mr Quill (Bill Burridge) exhales toxic gas in one of the story’s most disturbing scenes.

Top right: Robson (Victor Maddern) watches impassively as Maggie Harris (June Murphy) wades into the sea.

Above: Jamie (Frazer Hines) attempts to reassure Victoria.

Right: A helicopter was used during location filming for the story. Photo © Derek Handley.

Above right from top: The sinister Mr Oak (John Gill) enters Maggie Harris’ living quarters; director Hugh David; writer Victor Pemberton.

WHY WE WANT IT BACK

It’s one of *Doctor Who*’s earliest – and most successful – attempts at full-on horror for a teatime audience.

ON THE RECORD

“Mike the [helicopter] pilot made the most spectacular flight I’ve ever seen... he flew right under the fort, and between its catwalks... Coupled with all that stunt photography, it really was a terrific sequence and I wish we’d got it now!” **Hugh David, DWM Summer Special 1986**

“It was a very emotional scene. They weren’t saying goodbye to Victoria; they were saying goodbye to me... you could have heard a pin drop in the studio. I looked round and everybody, the whole cast and crew, was in tears.” **Deborah Watling, DWM 308**

DATA FILE

Writer: Victor Pemberton
Director: Hugh David
First broadcast: 16 March – 20 April 1968, BBC1, UK
Last broadcast: 3 September – 8 October 1973, GBC, Gibraltar

▶ The two-inch videotapes were wiped in late 1974.

▶ Between 1969 and 1973, film prints were sold to Australia, Hong Kong, Singapore, New Zealand and Gibraltar, though New Zealand never screened them. BBC Enterprises disposed of its film recordings around 1974.

▶ A full set of telesnaps exists. Eight clips of varying lengths (the longest being 54 seconds) survive, along with several (mute) outtakes from Episode 6.

AVAILABLE VERSIONS

BBC AUDIO COLLECTION
DOCTOR WHO
THE MISSING STORIES
FURY FROM THE DEEP
Starring PATRICK TROUGHTON
Presented by TOM BAKER

BBC
DOCTOR WHO
FURY FROM THE DEEP

The soundtrack was released on audio cassette (BBC, 1993) with linking narration by Tom Baker, and again on CD (BBC, 2004) with narration by Frazer Hines; the latter is in *Doctor Who: The Lost TV Episodes Collection Five* (BBC, 2021). All the surviving footage can be found on the DVD set *Lost in Time* (BBC, 2004). An animated version (released by the BBC in 2020) is available on Blu-ray and DVD. The discs include the surviving footage and a telesnap reconstruction. Victor Pemberton’s novelisation (Target, 1986) is out of print.

The Orphaned Episodes

The scattershot archiving and recovery of *Doctor Who* means a lot of stories are plagued with gaps. **EDDIE ROBSON** talks to fans who remember highlights of the so-called orphaned episodes.

Would you like to plug the gaps in an incomplete story so you could watch it in full, from beginning to end? Or would you prefer to get back a single episode of a story that doesn't exist at all – one which shows us the style and tone, the characters and locations of a serial we've only glimpsed in clips and photos?

At present, 40 episodes exist from 16 incomplete stories: these have been tagged 'orphaned' episodes. In 2013, Episode 3 of *The Enemy of the World* (1967-68) became the first episode to be rescued from orphaned status since the 1980s, thanks to the other five parts of the story finally being recovered. To the surprise of many, Episode 3 turned out to be the weakest of the six: cheaper-looking than the others, fairly static, and marred by a rushed penultimate scene. The serial's greatest strengths lie in its other episodes, and only fully come across with visuals. So what other treasures might be hidden from us in those gaps?

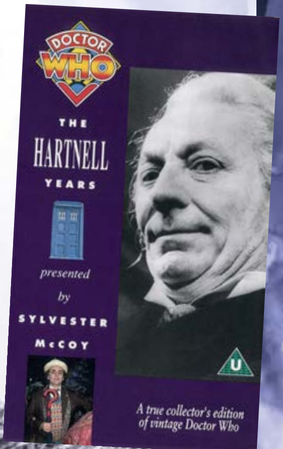
One might expect odd episodes from incomplete stories to be treated as the dregs of *Doctor Who*, only to be released when the rest of the archive has been fully exploited – but this has never been the case. *The Enemy of the World* Episode 3 was released on VHS in 1991 as part of *The Troughton Years*, when scores of complete stories still awaited release – driven by a demand for more Troughton stories and the paucity of such material in the archives.

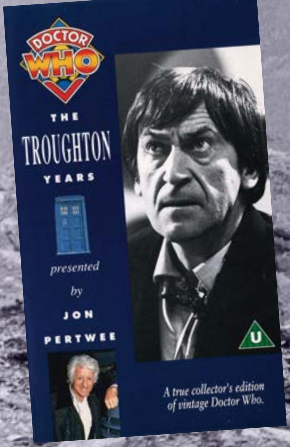
> **"The last scene of a Yeti scrambling up the hill is what sticks in my mind, not what went before!"** JOHN FREEMAN

Also on *The Troughton Years* was Episode 2 of *The Abominable Snowmen* (1967), which Ian McLachlan rates as "one of my favourite stories. It has a lot of atmosphere, much of it provided by the whispering voice of Padmasambhava… There are some great scenes with the pyramid producing lots of foam, which was an effect that was used rather a lot in the Troughton era." John Freeman notes that "For some reason the last scene of a real Yeti scrambling up a hill is the one that sticks in my mind, not what went before!"

Released on the same day in June 1991 as *The Troughton Years* was *The Hartnell Years*, which included the third episode of *The Crusade* (1965); the first wouldn't be found until 1999. There are strong overtones of violence and misogyny in *The Wheel of Fortune*, which would only increase as the story reached its conclusion: "I was very concerned for Barbara's safety," Ian remarks. Dene October agrees that "Barbara being abducted by El Akir was a petrifying scene, it's really dark and creepy… but her escape seemed a bit easy to be honest; even though she's outnumbered, she just pushes those guys out the way. The most thrilling scenes are where Ian is being staked in the desert and ants are crawling up his arm – there's one scene where the sun beats down on him, and another where his attacker is so close to his face you can almost feel the breath on Ian's neck."

Included on the same tape was *The Final Test*, the last episode of *The Celestial Toymaker* (1966). The bizarre nature of this serial meant it stuck in many viewer's memories, but Mervyn Capel was deeply irritated by it, feeling the sets looked "like a *Children's Hour* playtime show". In fact, he didn't bother to watch the last episode at the time. "I found this story rather unusual," says Ian. "But that was one of the great joys of the show in its earliest days. You just weren't sure what you were going to get each week. There was a lot of experimentation going on throughout the Hartnell era… Personally, I found the sequences in the kitchen not →





Opposite Page: Salamander (Patrick Troughton) in Episode 3 of *The Enemy of the World* (1967-68).

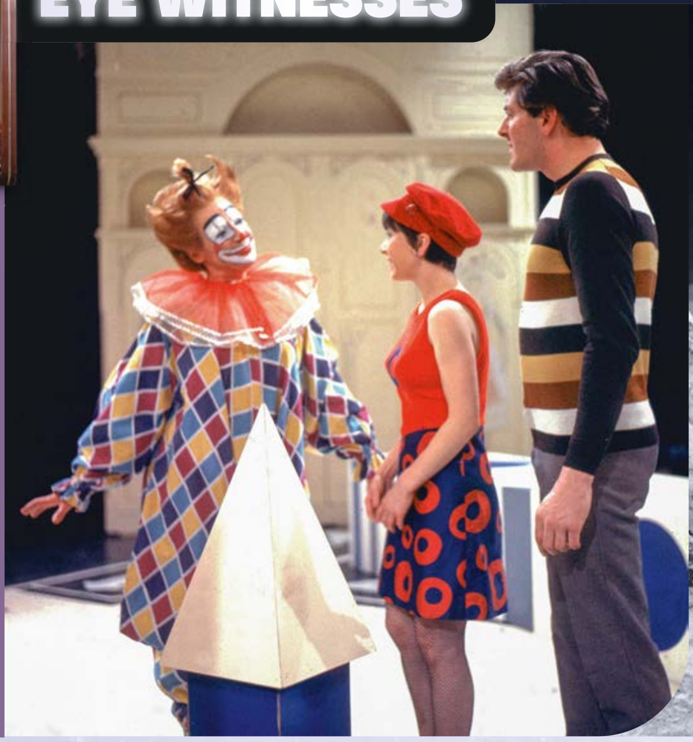
Top left: Barbara (Jacqueline Hill) hides from her pursuers in *The Wheel of Fortune*, the third episode of *The Crusade* (1965).

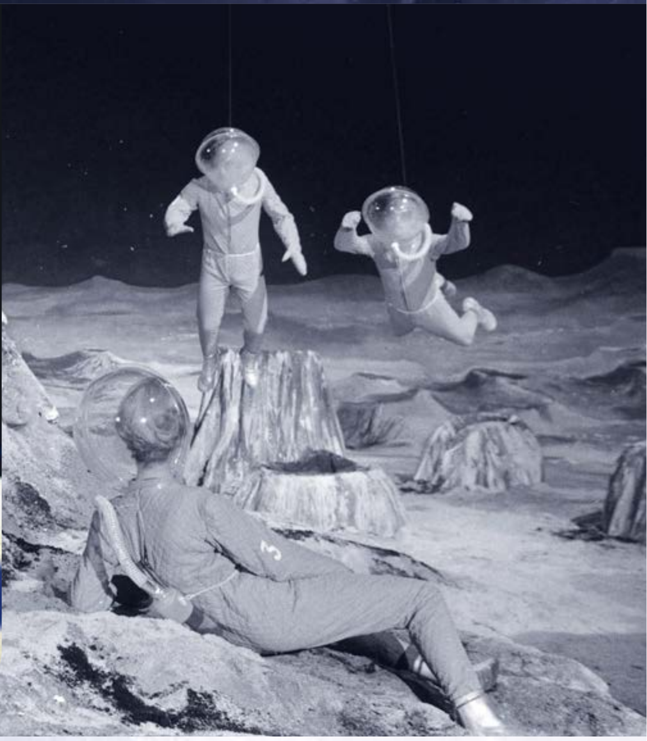
Top right: Ian (William Russell) is staked out in *The Warlords*, the fourth episode of *The Crusade*.

Above left: Padmasambhava (Wolfe Morris) in Episode Five of *The Abominable Snowmen* (1967).

Above right: *The Hartnell Years* video compilation (1991).

Left: A Yeti in *The Abominable Snowmen*.





Right: Clara (Carmen Silvera) plays games with Dodo (Jackie Lane) and Steven (Peter Purves) in *The Celestial Toyroom*, the first episode of *The Celestial Toymaker* (1966).

Far right: Polly (Anneke Wills), Jamie (Frazer Hines) and the Doctor (Patrick Troughton) explore the lunar surface in Episode 1 of *The Moonbase* (1967).

→ that interesting compared to some of the other parts of the serial. The best episode for me was *The Final Test*, and thankfully it still survives.”

“This story is such a brilliant idea,” says Dene, “and I wanted so much to enjoy being lost in its fantasy. I loved the idea this was neither history nor truly future-orientated, and to be fair the sets for the games were astounding, but... it just took too long before anyone actually played them. The Toymaker is a great character and made a big impression, but I wasn’t keen on the other characters at all. It felt too childish. The first and last episode are the best, but the rest drags.”

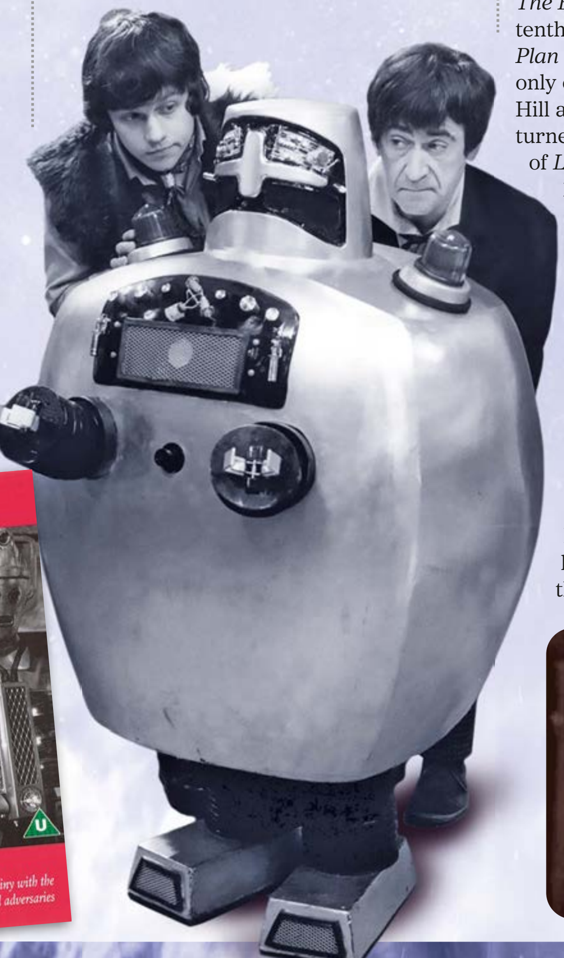
> **“Even if the plot is long-winded and scientifically dodgy, the characters are strong.”** MARC PLATT

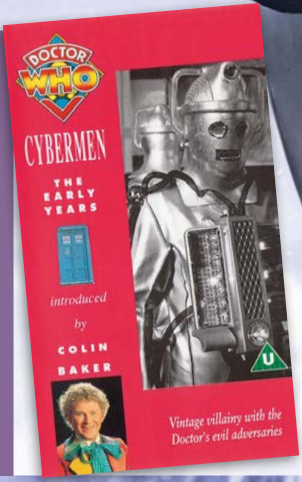
Until the recovery of *The Tomb of the Cybermen* (1967) in late 1991, not a single 1960s Cyberman story existed in its entirety. Two episodes each of *The Moonbase* (1967) and *The Wheel in Space* (1968) were released on VHS as part of *Cybermen: The Early Years* in 1992, but anyone judging *The Moonbase* from the tense, claustrophobic Episodes 2 and 4 might have been surprised by its larkish opening: “I was particularly taken with the early scenes where the TARDIS crew had fun moving about on the Moon,” says Ian. Meanwhile John remembers Episode 3 more strongly: “It’s the nastier moments that resonated with this story – the Cybermen dispatched and oozing shaving foam.”

The Wheel in Space, meanwhile, is perhaps the least-loved Cyberman story of the era – but Marc Platt feels it has much to offer. “Even if the plot is long-winded and scientifically dodgy, it’s by David Whitaker so the characters are strong, but the two remaining episodes only hint at that. The Servo Robot in Episode 1 is a busy little drone. There’s a good sense of community on the Wheel... The death of Gemma Corwyn is powerful and properly tragic.”

The companion VHS volume, *Daleks: The Early Years*, included the fifth and tenth episodes of *The Daleks’ Master Plan* (1965-66). The second episode – the only one in existence to feature Adrienne Hill as short-lived companion Katarina – turned up in 2004, prompting the release of *Lost in Time*, a DVD collection of 18 orphaned episodes. Yet the ones we’re still missing include “at least two of the best episodes ever,” reckons Ian. “*The Traitors* [episode four] is perhaps the episode that I would most like to see recovered.”

This features Katarina’s shocking demise: a clip of her death scene survives, but the most striking part of this sequence is lost. “She was trapped in an airlock,” Mervyn Capel remembers. “Then suddenly she was gone. And the last we saw of her was her body – and the convict’s – floating lifeless in space. ‘How did they *do* that?’ we wanted to know.”



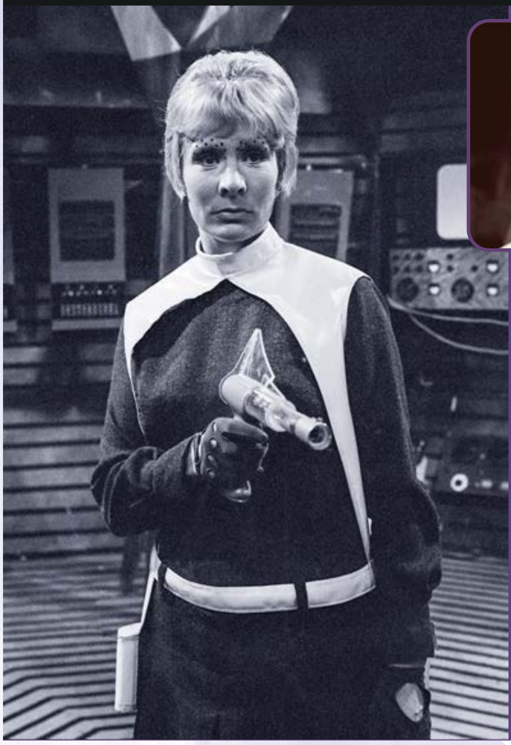


Right below: *Cybermen: The Early Years*, a video compilation released in 1992.

Right above: Frazer Hines (as Jamie) and Patrick Troughton (the Doctor) pose with the Servo Robot (Freddie Foote) in a publicity shot for Episode 1 of *The Wheel in Space* (1968).

Far right: Katarina (Adrienne Hill) in *Day of Armageddon*, the second episode of *The Daleks’ Master Plan* (1965-66).

THORNY ISSUES



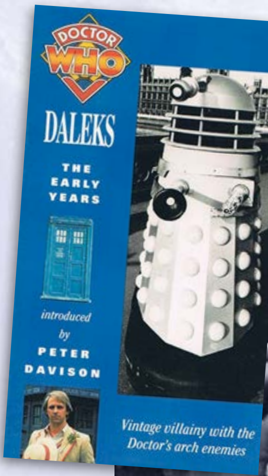
Perceptions of *Galaxy 4* (1965) were transformed when its third episode, *Air Lock*, was found in 2011. The lack of telesnaps meant Maaga's to-camera speech and point-of-view flashback came as a surprise to many.

"It's a really beautiful story to watch," says Dene October, though he adds that "The overall space felt odd. The sets were interesting, but some of them felt hemmed in, and it wasn't often that I noticed the limitations of space. But in this it really felt a bit like everything was too close together." This can be one of the hardest things to get a sense of with missing material – how the studio space functions and how successfully it's used.

Jeremy Bentham uses *Galaxy 4* as an example of the risks of relying on distant memories. The serial ends with a cliffhanger into *Mission to the Unknown*, and a reconstruction of this made by Derek Handley "follows the rehearsal script in that Garvey wakes up with a start, then begins to draw his gun, muttering 'I must kill...' etc." However, both Jeremy and fellow contemporary viewer Trevor Wayne remember an additional detail. "Garvey plucked the thorn from his hand with a cry just before the venom started taking hold," says Trevor. "What's bugging me is, I'm not sure if I saw that at the end of *Galaxy 4* or whether that happened after Gordon Lowery gets stung midway through *Mission to the Unknown*."

Where memories are corroborated, it's tempting to declare they must be correct... but there's really no way of knowing.

Which was the other potential 'best episode ever'? Not the Christmas interlude *The Feast of Steven*, denounced by Mervyn as "terrible, a disgrace, every bit as bad as its reputation." No, the standout was the finale, *Destruction of Time* – "an epic episode and a worthy climax to the entire serial," says Ian. This episode ended up leaning heavily on its visuals, as director Douglas Camfield embellished the action during rehearsals to fill out an under-running script. "The finale was truly shocking," says Mervyn, "the most upsetting thing in *Doctor Who* I'd ever seen. The acceleration of time and Sara's death were brilliantly achieved. It really looked as though the Doctor was dead, too. His body seemed to shrink and collapse in on itself, like Ursula Andress at the end of *She*. We seemed to see his arm bones through the tatters of his jacket. This was the one and only time *Doctor Who* genuinely terrified me."

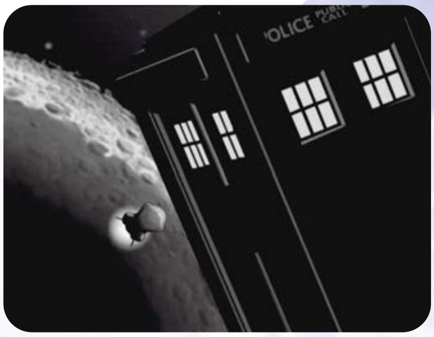

DOCTOR WHO
DALEKS
THE EARLY YEARS
introduced by PETER DAVISON
Vintage villainy with the Doctor's arch enemies

Also on *Daleks: The Early Years* was Episode 2 of *The Evil of the Daleks* (1967). Marc remembers *Evil* as being "full of glorious lost things. The juxtaposition of the 1960s, the Victorian era and an alien culture. One or two plot holes, yes, but it was so stylish... The 'trains' sequence for the new-born Daleks, which could have been cringe-worthy, emerged as joyous, playful and exactly right. The return to the Dalek city – a bustling hive of activity, beautifully designed like a vast steel web, and the darkened central chamber with its lights going up to reveal the Emperor Dalek enthroned at its heart."

You can't please everyone, though. "The final scenes on Skaro seemed thrown together," Mervyn remembers. "It looked nothing like it had in *The Dead Planet* [1963] and the climactic battle between the Dalek factions was too obviously made using toys that didn't resemble real Daleks."

Reconstructions of missing episodes, using off-air soundtracks, photographs and any clips that existed, circulated among fans in the 1990s – efforts that influenced the 1998 VHS release of *The Ice Warriors* (1967), on which the missing second and third episodes were covered by an abridged reconstruction. This led to full reconstructions and, ultimately, animation – a welcome project that's opened up the audience for these stories.

The Invasion (1968) was the first incomplete story to get a standalone release on VHS, back in 1993, and it was also the first to have its missing episodes animated in 2006. "I feel that the two animated episodes complete this story satisfactorily," says Ian. "At eight episodes it's too long and it takes its time to really get going, with the Cybermen being absent from the early instalments." Yet the story is a quite different experience with those episodes included, as opposed to the glossed-over VHS version: the first has a much more sinister atmosphere, with references to a whole community in thrall to International Electromatics. The fourth has a major action sequence and much significant exposition about Tobias Vaughn's plan. →



Top left: Stephanie Bidmead as Maaga in *Galaxy 4* (1965).

Top centre: Maaga gives a chilling speech direct to camera in *Air Lock*, the third episode of *Galaxy 4*.

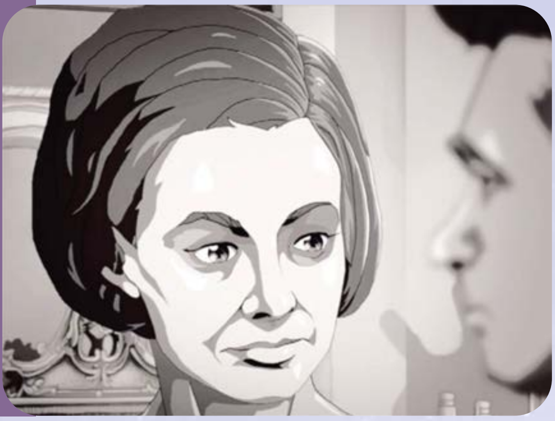
Top right: A fan-made reconstruction of what the final scene of *Galaxy 4* might have looked like, showing Garvey (Barry Jackson) on the planet Kembel.

Above: A missile heads for the TARDIS in the 2006 animated version of Episode One of *The Invasion* (1968).

Left inset: *Daleks: The Early Years*, a video compilation released in 1994.

Left: Sara (Jean Marsh) starts to deteriorate in the final episode of *The Daleks' Master Plan* (1966).

EYE WITNESSES



Right: Barbara confronts Ian in the 2013 animated version of *A Bargain of Necessity*, the fifth episode of *The Reign of Terror* (1964).

Far right: The ailing Doctor (William Hartnell) undergoes a transformation in Episode 4 of *The Tenth Planet* (1966).

→ While modern animation can achieve things the 1960s production team couldn't, capturing performances can be more challenging. Dene identifies "the stand-out scene" in *The Reign of Terror* (1964) as being in the missing fifth episode, "when Barbara is furious about the way the others discuss the killing of a 'traitor', a description she objects to. This scene is really weak in the animated reconstruction, so you don't get a true sense of how shocking it was to see the exchange of looks between Barbara and Ian. Barbara is surly to the point of aggression, and Ian is physically taken aback despite making his case. I didn't understand the ethics of the argument when I was that young, but I adored this fierce Barbara."

Mervyn Capel highlights another moment not captured in an animated version. "I remember it vividly," he says of Polly and Ben's departure in *The Faceless Ones* (1967). "They walked away slowly, with their arms around each other... The first confirmed TARDIS love affair!"

Returning to our initial question, which serials would be easiest to complete? There are two that could be completed by the recovery of a single episode, and perhaps the most likely to turn up is Episode 3 of *The Web of Fear* (1968), which was apparently located with copies of the other five before going AWOL. In the meantime this gap, too, has been plugged by animation. "My abiding memory of the missing episode," says Mervyn, "is the way we were misled into believing the traitor within must be the mysterious Colonel Lethbridge-Stewart, who turned up in the Underground tunnels. It was achieved initially by shots of just his boots walking along the line, so it could have been any of the soldiers."

And then there's the final instalment of *The Tenth Planet* – William Hartnell's swansong and undoubtedly one of the most important episodes in *Doctor Who*'s history. But is it actually any good? "While I would obviously like to see another serial completed," says Ian, "I feel that the animated episode serves as a suitable substitute." Mervyn reckons the story was "a bit of a dull plod" and that we've already got the best bit: "My memories of the missing episode are virtually nil, apart from the regeneration scene, which was original and impressive; startling in a way that no regeneration scene was to be again until the Eccleston-Tennant one."

> **"I can't put into words the way the Doctor carried the dark atmosphere of those closing minutes."**
>
> DENE OCTOBER

Dene October, however, disagrees. He saw *The Tenth Planet* twice, as ABC in Australia repeated the Hartnell episodes in the 1960s. "I really would love to see the last episode again. The whole serial is so amazingly creepy, and sometimes it's what you can't see properly that frightens you most. I can't put into words the way the Doctor carried the dark atmosphere of those closing minutes; the look on his face, his body language, the way he collapses over the console. The first time I saw it I was shocked, disturbed, and disbelieving. By the time I saw the repeat, Patrick Troughton had been the Doctor for quite a while and I'd had some difficulty accepting him. My fault, not his. It all was a bit much, though, me seeing this a second time. I just sat there and cried and cried after that second viewing. I think it finally got through to me that my Doctor was gone. I adored him."

When you put it like that, there's just no substitute for having the real thing. **DWM**

LOST CAUSES

Above: Professor Zaroff (Joseph Furst) in Episode 3 of *The Underwater Menace.*

Which episodes generate the least excitement at the prospect of their return?

A strong candidate is *The Underwater Menace* (1967), of which Episodes 2 and 3 currently exist, but Ian McLachlan begs to differ: "It's a fun story that moves along quite briskly, and it has both humorous and serious bits in it. Some people regard Professor Zaroff to be a bit over the top, but he's played as a rather eccentric scientist, making the Doctor appear less so in the process." Indeed, this dynamic helped to solidify Troughton's take on the Doctor.

So maybe the least-loved incomplete story is *The Space Pirates* (1969) – hastily commissioned, padded to fill six weeks and hampered by a lack of involvement from the regular cast. Marc Platt defends it, however: "The only existing episode is hardly a guide to the whole story, which felt half like a western, half a police show in space. But the character I'd love to see again is Dom Issigri, who was like a sort of wild-haired Ben Gunn character, demented from being locked away by his daughter Madeleine."

Ian goes further. "I remember rather enjoying this story when I saw it. The plot was quite complicated, and if ever the missing episodes are found I'd hazard a guess that it would be rehabilitated in the way *The Enemy of the World* has."

Right: A fan-made reconstruction of how Dom Issigri (Edmond Knight) might have looked in *The Space Pirates* (1969). No photos or telesnaps of this character are known to exist.

Far right: Madeline Issigri (Lisa Daniely) in Episode Two of *The Space Pirates*.

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COLLECTIVITY

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The Androids of Tara
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Earthshock
The Power of Kroll
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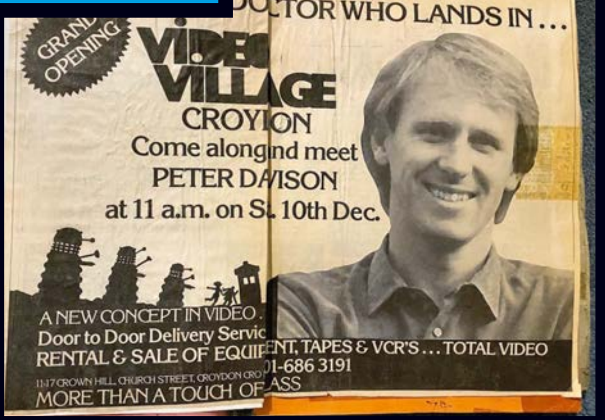
The Dominators
Silver Nemesis
The Caves of Androzani
The Curse of Fenric
Shada
The Android Invasion
The Brain of Morbius



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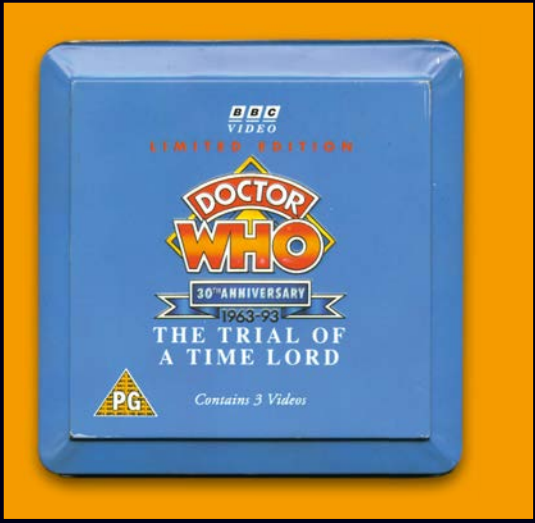

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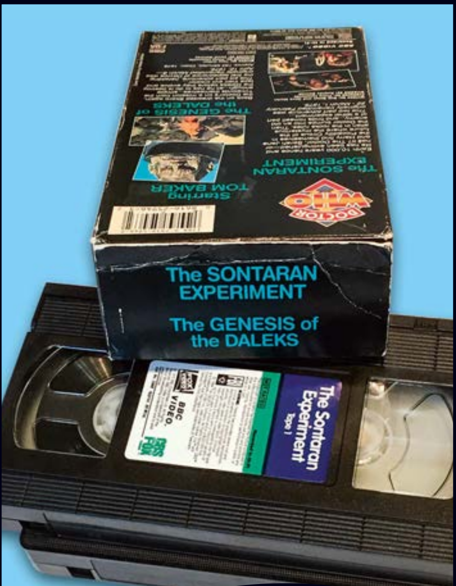

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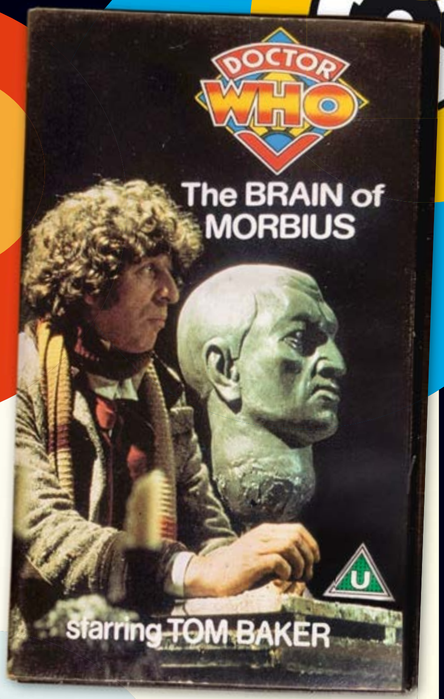
VHS Cassettes

Following its introduction in the 1970s, the VHS format established itself as the home video medium of choice. The BBC's VHS releases would transform the world of *Doctor Who* fandom, as JAMIE LENMAN discovers...



For a certain generation of *Doctor Who* fans, the Target novelisations symbolise their indelible connection to the show. These were the books that allowed them to relive their favourite adventures again and again. For a (slightly) younger generation, it's the BBC's range of home videos that provided crucial links to a past that seemed lost in time.

The first official *Doctor Who* VHS was always going to be a big deal, and in 1983 the release of 1975's *Revenge of the Cybermen* didn't disappoint. Young fan, and future BBC employee, Paul from Croydon has happy memories (and some cracking photos) of a special signing that took place at his local store, Video Village, attended by incumbent Doctor Peter Davison.

"When I got there, there was a huge crowd and the new theme music blaring out," reads his scrapbook entry for 10 December. "*Revenge of the Cybermen* was playing on about ten TV screens, plus one gigantic screen." After obtaining an autograph, Paul left the dazzling event without buying a copy of the tape in question; its £40 price-tag was intended primarily for the rental market, so it remained sadly out of reach of all but the luckiest fans.

"My mother used to work for an accountant and one of his clients ran a video store," says Greg from South Wales, still unable to believe his good fortune. "She bought me the original *Revenge of the Cybermen* VHS and got it for cost-price thanks to his generosity. We used to watch it endlessly – happy days!"

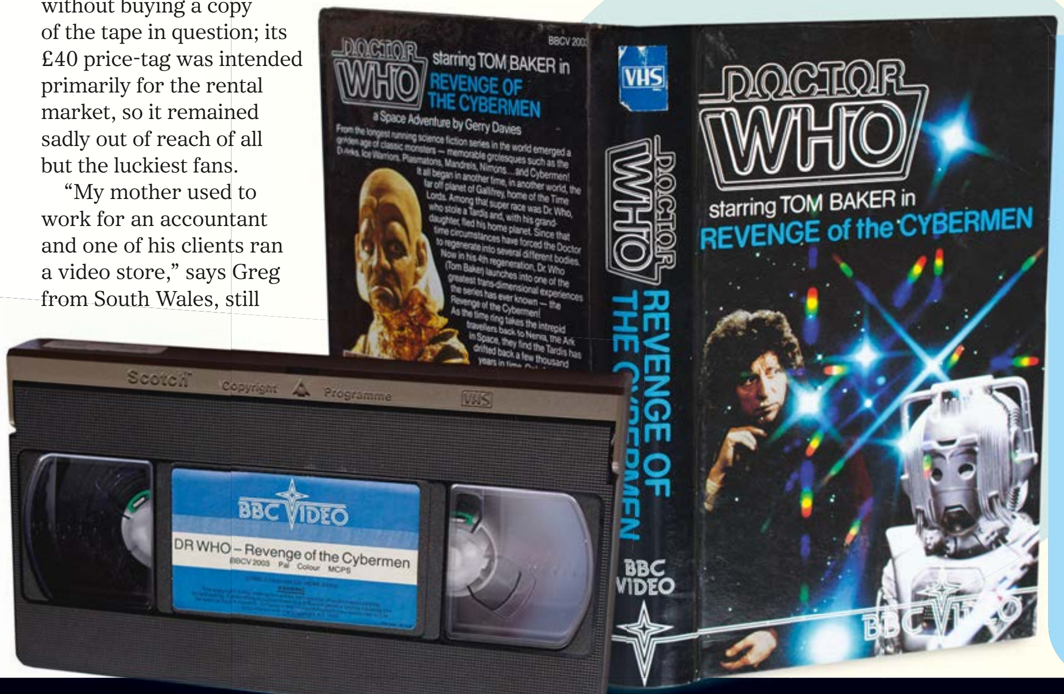
Over the next few years, tapes aimed at domestic buyers began to appear, accompanied by a small drop in price. However, as in the case of *Revenge,* these stories had been edited into compilations, omitting most of the title sequences from individual episodes. They were also subject to judicious edits, occasionally for reasons of censorship. The shortest of these compilations was 1976's four-parter *The Brain of Morbius*, which was reduced to just under an hour's run-time on its 1984 release.

Despite an initial backlash from fans, many collectors look back fondly on these truncated editions. "Those omnibuses contain unique edits that aren't available anywhere else," says Jon Kearey, a boat-maker from Surrey with a prized collection of early edits.

"Included in the set is *Death to the Daleks* [1974], which was the very first VHS I ever bought, so it's quite special to me."

Without the intervening titles, the varying fidelity of the masters used to compile the tapes was brought into sharp focus. The experience was far from seamless. "It was fascinating how the quality jumped, depending on what episode you were watching," recalls Peter Munro, a venue manager from Glasgow. However, for many fans, these 'movie' versions became the definitive way to watch the stories in question. "Whenever I see the credits now on DVD etc, it just feels wrong!" says Peter.

Despite price reductions (down to £9.99 towards the end of the decade), →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Opposite page, left to right, top to bottom: Part of Dave Czeck's VHS collection; an advert for a *Revenge of the Cyberman* VHS signing at Video Village in Croydon in 1983. Image courtesy of Paul from Croydon; the top of the *Trial of a Time Lord* TARDIS tin; a US copy of *The Sontaran Experiment/Genesis of the Daleks* in its cardboard sleeve. Photo courtesy of Dave Czeck; the reverse of a 1994 video cover; some of Peter Munro's collection; the postcard that came with the VHS release of *Robot* in 1992 featured Alister Pearson's cover art; Peter Davison with Paul from Croydon at the 1983 signing event for *Revenge of the Cybermen*; the postcard album that was included in the 1995 box set release of *The Five Doctors/The King's Demons*.

Top: The 1984 VHS release of *The Brain of Morbius* (1976) was edited down to approximately 60 minutes.

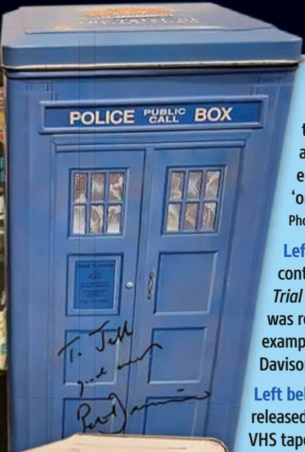
Above left: Collector Greg Hill with his mother Joan.

Above right: Collector Jon Kearey.

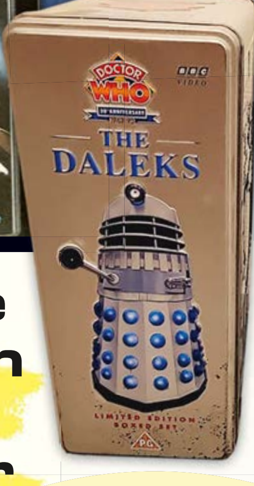
Left: A VHS edition of the first *Doctor Who* video. The 1975 story *Revenge of the Cybermen* was released in October 1983.

REVENGE of the CYBERMEN
PYRAMIDS of MARS
The SEEDS of DEATH
DEATH to the DALEKS
SPEARHEAD from SPACE
The Day of the DALEKS
TERROR of the ZYGONS
The TALONS of WENG-CHIANG
THE ARK IN SPACE
THE TIME WARRIOR

Far left: Early video releases were edited to remove the titles and credits between episodes to create 'omnibus' editions. Photo courtesy of Jon Kearey.


POLICE PUBLIC CALL BOX

Left above: The TARDIS tin containing VHS tapes of *The Trial of a Time Lord* (1986) was released in 1993. This example is signed by Peter Davison. Photo © Jeff Elston.


THE DALEKS
LIMITED EDITION BOXED SET

Left below: The *Daleks* tin released in 1993 contained VHS tapes of *The Chase* (1965) and *Remembrance of the Daleks* (1988). Photo © Jeff Elston.

→ many collectors found that building their own video library could be a costly hobby. "They were massively expensive to me at the time," remembers Trevor Donnelly, a civil servant from Dublin. "I pretty much had to give up sweets and save my pocket money for weeks to afford one. I generally relied on Christmas and birthdays to supplement my collection."

Peter Munro found himself in the same situation, until he discovered a loophole in the delivery service offered by Boots, which in the early 1990s was still selling CDs, cassettes and VHS tapes alongside cosmetics and other bathroom essentials. "I hit on the fact that Boots had an electronic catalogue with all available titles," he says. "I used their computer to decide what I'd like to see next on VHS and then ordered appropriately. My copy of *The Invasion* [1968] was late and they gave me it for free! If an order took three weeks or more to arrive, that was apparently their policy." Having cracked the system, Peter re-routed any savings straight back into the brand. "I used to pray it would happen with every order. Ultimately, I got *The Web Planet* [1965] and *The Mind Robber* [1968] for free because of this policy; utter bliss, and it let me plough the cash into other titles."

> "I bought the Dalek tin from Woolworths, straight after school." **Jon Kearey**

It all seems hard to fathom these days, when copies of the same tapes are available online and even still in some charity shops for no more than a few pounds. However, in 1993 – the programme's 30th anniversary year – the range began experimenting with some lavish box sets at a slightly higher price. The fabulous Dalek tin containing 1965's *The Chase* and 1988's *Remembrance of the Daleks*, along with the TARDIS-shaped tin containing the 1986 epic *The Trial of a Time Lord,* represents a high-point of the line.

"I remember really properly saving up by doing as many household chores as possible to buy them on the release date," says Jon Kearey. "I bought the Dalek tin from Woolworths when it came out, straight after school. Although I don't know how my parents let me take £30 to school in my pocket. I then ran home to watch it."

In some cases, this eagerness could result in physical injury, as Trevor recalls of the day he bought both sets. "I still vividly remember going into the city centre on the bus to pick them up in the Virgin Megastore," he says. "The 40-minute

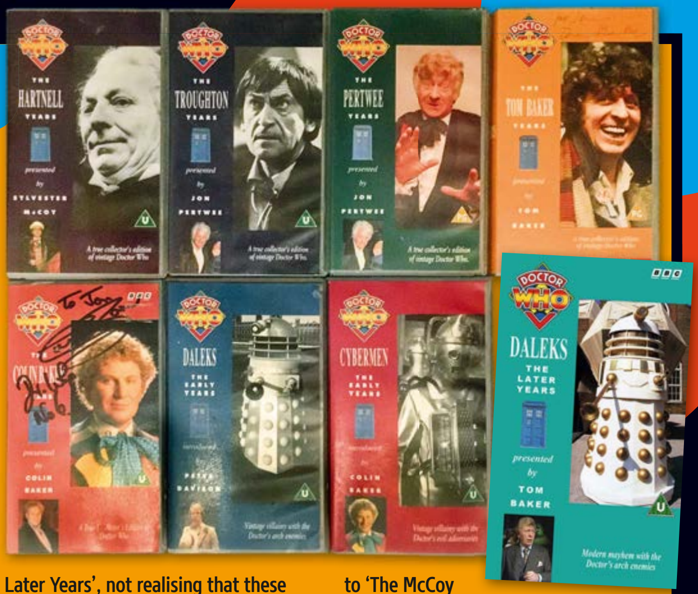
For Peter
THE INVASION
DOCTOR WHO
30th ANNIVERSARY 1963-93
Starring PATRICK TROUGHTON

Bottom left: Collector Peter Munro.

PLANET of the SPIDERS
CITY of DEATH
THE SEEDS OF DOOM
The Day of the DALEKS
DOCTOR WHO THE KEYS OF MARINUS
The TALONS of WENG-CHIANG
THE CURSE OF PELADON
ARC OF
SILVER NEMESIS
REVENGE of the CYBERMEN
THE BRAIN OF MORBIUS
THE TWO DOCTORS
The SEEDS of DEATH
SILVER NEMESIS THE EXTENDED VERSION
Starring SYLVESTER McCOY
The Making of Doctor Who SILVER NEMESIS
VHS HI-FI

Bottom right: A selection of David Czeck's US tapes in their cardboard cases; the UK version of *Silver Nemesis: The Extended Version*, released in 1994.

YEARS AND YEARS


THE HARTNELL YEARS
THE TROUGHTON YEARS
THE PERTWEE YEARS
THE TOM BAKER YEARS
DALEKS THE EARLY YEARS
CYBERMEN THE EARLY YEARS
DALEKS THE LATER YEARS
presented by TOM BAKER
Modern mayhem with the Doctor's arch enemies

Between 1991 and 1994, former *Doctor Who* producer John Nathan-Turner maintained his links to the programme by overseeing a series of videos intended as a companion to the main range. These tapes showcased cast interviews together with isolated episodes from incomplete stories that were otherwise unlikely to see the light of day.

With linking segments presented by former Doctors and the promise of rare material, these seven releases were a huge hit with collectors. "I just loved the 'special' nature of them," says Jeff Elston. "They were the only way to watch these mysterious missing episodes in the best quality possible."

Peter Munro agrees. "To actually see episodes of *The Daleks' Master Plan* [1965-66], *The Abominable Snowmen* [1967] and *The Moonbase* [1967] etc was sheer magic," he says, smiling. "The little clips and interviews included on the tapes were the icing on the cake."

One of the later releases was a VHS double-pack in which Tom Baker reviewed clips of the Fourth Doctor's adventures. "I enjoyed *The Tom Baker Years* [1992] quite a lot," says Jon Kearey. "Hearing Tom's stories and seeing his reactions, even though he couldn't remember a few of the stories from the clips he was shown!"

The range came to a premature end shortly after Nathan-Turner's ultimate departure from the BBC, leaving some fans unfulfilled. "I remember hoping that they'd also issue a 'Daleks: The Later Years', not realising that these videos were really a way to get orphaned 1960s episodes released," says Jon. "I was also looking forward to 'The McCoy Years' and wondering what had happened to 'The Davison Years', neither of which materialised."

journey home seemed to take an eternity. When I got home I was so impatient I somehow managed to cut my finger on the plastic interior cover of the *Trial of a Time Lord* set!"

Sadly, US fans were denied these treats, instead making do with bare-bones versions. "Almost all VHS tapes sold in the States came in cardboard sleeves," explains David Czeck, a videophile from Portland, Oregon. "The only exceptions that I remember were mostly Disney movies that came in plastic clamshells." Does David feel like American fans missed out in this area? "*Shada* [an incomplete story produced in 1979] was the second *Doctor Who* tape I bought and I didn't know when I got it that the UK release came with a script book," he says. "I found out later through rec.arts.drwho [an early fan site] that not only did *Shada* have the script book, but the other UK releases came with booklets. I felt short-changed, since the tapes were expensive and I wasn't even getting the full product."

Some US fans went to great lengths to obtain the UK versions for their collections, even though America's NTSC television system made it difficult to watch PAL-format tapes. "For me, it was all about the deluxe packaging and, in some cases, the ability to get them autographed," says Jeff Elston of Minnesota. "Tenth Planet, a speciality retailer, often hosted signings and they were happy to ship to the US, so I got a few standard UK releases through them for the autographs."

Tellingly, it was those anniversary releases that tipped the balance for Jeff. "When I saw these gorgeous tins in the mid-1990s, I knew I wanted to collect them," he says, grinning. "Even without a PAL set-up to watch the tapes, I looked at them as collectors' items that would make great display pieces. Although I haven't kept my VHS releases, you can rest assured that I kept those tins!"

In the wake of the 1996 *Doctor Who* TV movie, the video range was rebranded to match the various other lines of *Doctor Who* merchandise, including books and CDs. One side effect of this was the deletion of all previously available titles, which meant some fans had a tricky time completing their collections. "I seem to recall the very last release I needed was *The Dæmons*," remembers Jon. "The Tenth Planet shop in Barking had a copy signed by Katy Manning, and since it was years after it had been deleted it was quite expensive. But this was the last one I needed, so I had to get it, regardless of the price."

DOCTOR WHO
BBC
THE ICE WARRIORS COLLECTION
PG
contains 2 VIDEOS BOOK CD
FEATURING THE ICE WARRIORS - SPECIALLY RECONSTRUCTED!
PLUS BONUS VIDEO DOCTOR WHO - THE MISSING YEARS
WITH SPECIAL CD AND BOOK

On the plus side, the late 1990s saw a flurry of special releases, crammed with extra features including archive footage, documentaries and even physical items like postcards and pin badges. In 1997, a prestige package containing the newly rediscovered 1965 episode *The Lion* (episode three of *The Crusade*) caused a sensation on both sides of the Atlantic. "I remember when it was announced that there was no similar US release immediately planned, so I made arrangements to get it from Tenth Planet," remembers Jeff Elston. "I just *had* to watch that one as soon as I got it. Definitely one of my favourite *Doctor Who* memories!"

DOCTOR WHO
THE CRUSADE AND THE SPACE MUSEUM
STARRING WILLIAM HARTNELL

Back in England, reactions were similarly ecstatic. "*The Space Museum/Crusade* box set with all the extras made me feel like life was complete, quite frankly," →

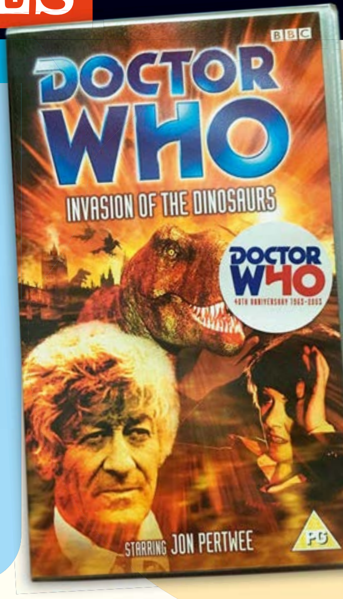
BBC
DOCTOR WHO
LIMITED EDITION
PLANET OF THE DALEKS
REVELATION OF THE DALEKS
BBC
DOCTOR WHO
LIMITED EDITION
ATTACK OF THE CYBERMEN
THE TENTH PLANET
BBC
DOCTOR WHO
LIMITED EDITION
COLONY IN SPACE
THE TIME MONSTER

Top: Some of the VHS compilations produced by John Nathan-Turner. Photo © Jon Kearey. **Bottom right** is an artist's impression of what 'Daleks: The Later Years' might have looked like.

Above right: Collector Jeff Elston.

Above left: *The Ice Warriors Collection* (1998) contained a book and a CD in addition to VHS tapes. Photo © Jeff Elston.

Left: Limited edition themed tins produced in 1999 (Dalek), 2000 (Cyberman) and 2001 (the Master). Photo © Jeff Elston.



Left from top: The VHS tapes of Series 1 produced as press ‘screeners’ in 2005; collector Jason Arnopp; Jason’s VHS of *The End of the World*.
Photos © Jason Arnopp.

Right: *Invasion of the Dinosaurs* (1974) was the last complete story to be released on VHS, in 2003.

Below left: *The End of the Universe Collection* (2003) completed the VHS range in the US.

Below right: Collector David Czeck.

PRESS PLAY

Although the BBC stopped releasing *Doctor Who* videos in 2003, they did issue ten further VHS tapes in 2005, containing episodes of the new series starring Christopher Eccleston and Billie Piper.

These weren’t commercially available, but were instead created as press ‘screeners’ for journalists reviewing the upcoming stories, and were posted out to writers like Jason Arnopp. “It feels bizarre to have the 2005 comeback series partly on VHS,” says Jason, who received the tapes during his time writing for the magazines *Heat* and *SFX*. “We still think of Series 1 as being quite recent, don’t we?”

As an avid collector himself, Jason was pleased to acquire these special items – and excited to take a peek at the contents. “The opening episode *Rose* was on DVD, and then the rest of the series was on VHS, with one tape per episode. As far as I know, certain episodes which had press screenings – such as *Dalek* and *The Parting of the Ways* – didn’t have a VHS press screener made at all, so it’s not a complete run.”

Even so, these must be the among the rarest videos in any *Who* fan’s collection, seeing as they were never mass-produced. “I would vaguely imagine that between 50 and 100 copies of each DVD or VHS may have been made,” guesses Jason. “I don’t know of anyone else who has these things.”

You can find out more about the tapes on Jason’s YouTube channel *youtube.com/jarnopp*

BBC Post Production
Doctor Who
Episode 2: The End of the World
23-Mar-2005

→ says Glaswegian Peter. “I remember the day I bought it very clearly – it was made even more special as the new edition of **Doctor Who Magazine**, which I also got that day, had the just-discovered telesnaps of episodes two and four. In combination with the VHS and the CD soundtrack that came with the box set, this was one of the best days of my life!”

Steve Cole also has fond memories of this release, which he worked on in his capacity as range editor. “I loved writing the intro for William Russell to perform [as Ian Chesterton], and it was so exciting to be able to put out something brand-new. I remember the day the news came in, I burst into my boss Ben Dunn’s office, telling him why we had to put this out as soon as possible. After burbling on for about five minutes, I realised he was looking at me as if I was deranged. He got excited in the end, though!”

Steve is adamant that all these extra treats were in no way an attempt to compete with the new medium of DVD, which had started to establish itself towards the end of the 1990s. “There was still a huge amount of VHS on sale, but it was mostly films that were released on DVD,” he says. “It was more about creating an event – and, of course, the higher returns you got from a more expensive special edition set.”

In the early 2000s DVD rapidly overtook VHS in popularity, although BBC Worldwide completed the run of existing *Doctor Who* episodes on video. “Imagine the betrayal felt by fans who’d been buying every VHS if we suddenly stopped doing them and told them to start again from scratch,” says Steve. “Fan loyalty is vital. We had to complete the series in that format before switching to another.”

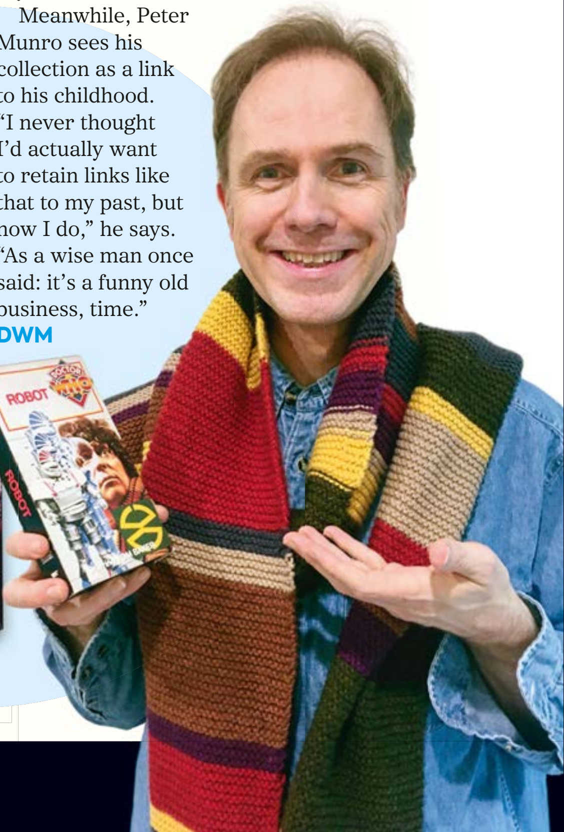
Ironically, even though every episode from the 1963-89 era of *Doctor Who* would eventually be released on video in the UK (the last complete story being 1974’s *Invasion of the Dinosaurs* in 2003), North America would at last get its hands on an exclusive with the mammoth *End of the Universe* set – 13 tapes comprising everything that had yet to be released overseas. “I was *so* excited to get this set,” says Jeff Elston. “Not only was it huge, but it was also the end of the era of collecting the show on VHS. I *had* to buy it.”

Although they were destined to be outdone in terms of fidelity and content by succeeding formats, the original videos are still treasured by many fans. Some even watch them from time to time. “Even though I have the full range of DVDs and Blu-rays, I revisit my VHS tapes when I’m feeling nostalgic for watching some late-night *Doctor Who* in the way that I saw it back in the late 1980s and 90s,” says David Czeck.

> “I revisit my VHS collection when I’m feeling nostalgic.”
> **David Czeck**

Meanwhile, Peter Munro sees his collection as a link to his childhood. “I never thought I’d actually want to retain links like that to my past, but now I do,” he says. “As a wise man once said: it’s a funny old business, time.”
DWM

40TH ANNIVERSARY
BBC VIDEO
DOCTOR WHO
THE END OF THE UNIVERSE COLLECTION
STARRING WILLIAM HARTNELL, JON PERTWEE AND TOM BAKER
PLUS BONUS EPISODES STARRING PATRICK TROUGHTON



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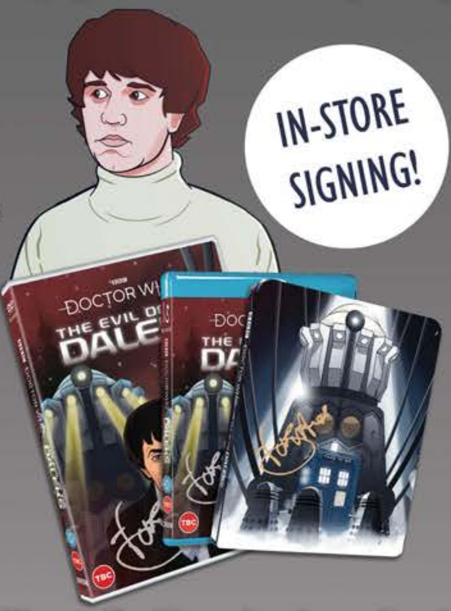
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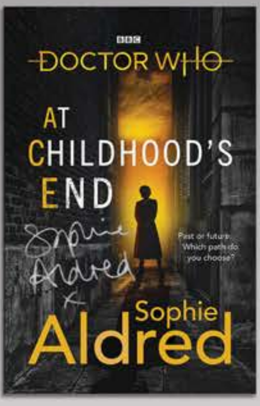
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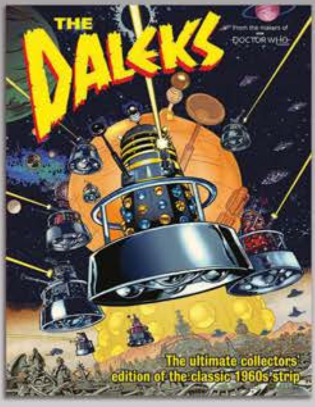
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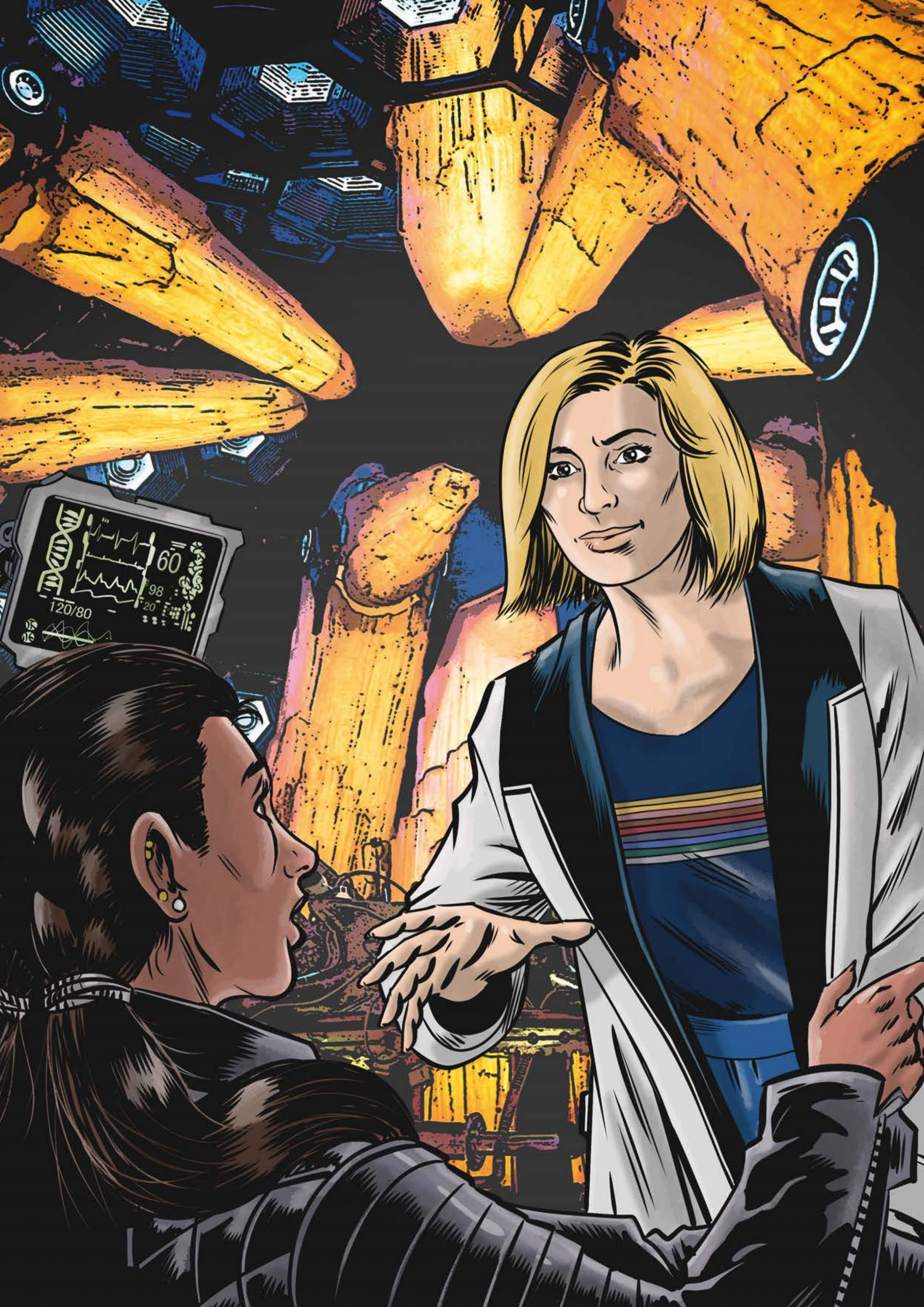
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Black Powder

In the concluding part of this exclusive adventure, Yaz pays a terrible price for going back in time to confront Schwarz...

Story by **JOY WILKINSON** ✦ Illustrations by **RUSS LEACH**

PART TWO

The Last Gun

Blackness blurred into warm orange circles. I woke to find myself lying on a gurney, looking up at the vast TARDIS ceiling. A screen tracked my vital signs in blue pulses. They looked hopeful, but pain jolted through my shoulder, made me gasp.

"Hurts, doesn't it? Great sign that you're alive, though. I've been shot by Mondasian Cybermen and San Francisco street gangs. Had bullets taken out too, that didn't go so well. But your bullet went clean through so it was just a matter of muscle repair, knitting tissues, all that good stuff. You'll have a scar. It glows a bit, which is cool – never seen that before – but I don't think there's any lasting damage." The Doctor finally stopped to take a breath.

Suddenly I could see – she'd been worried. That's the first time it really hit me.

"I could have died."

"*That's* the lasting damage. Gets inside your head if you let it. But try not to. Better to think of it as giving you another chance. It means you're needed here," she smiled, and then jabbed me with a spikey device. "That'll help with the pain."

Weirdly, it did. I managed to sit up and watch her, moving around the console, humming into a bunch of mics.

She enlightened me as she worked. "The translation matrix captured the Knight's scream. The system is set to register anything it's never heard before. Which is brilliant, but extra tricky to translate, because it's never heard it before. So I've fed in a bunch of references, using me as the baseline – or do I mean bassline?"

She briefly air-guitared, then shook her head and pushed on.

"Because I'm one of the oldest things in here and the sound we're trying to decode has been lost for a very long time. I thought Varkladian Knights were the stuff of legend, like your Holy Grail gang, but Schwarz proved me wrong. They really exist."

I managed to get a word in. "Unless that was the last one that Schwarz just killed?"

"Oh, he didn't kill it. No Knight would let some mortal disarm and shoot him. That was a test and Schwarz failed."

She paused to take in the translation results, dread building.

"That scream was a blood curse. Schwarz can't die until he's shot by the last gun on Earth. His urge to kill has doomed him to live, indefinitely."

"How is that a curse?" I asked, head spinning. "Don't people want to live forever?"

"Only until they have to, and then most can't cope. From the looks of Schwarz by 1605, he'd got over his power trip and tried to end it, but kept coming back, the pain getting worse every time..." She tailed off, lost in the thought... and then a breakthrough. "That's what he meant! He'd figured out the rules of the curse, figured out a plan. The Gunpowder Plot was his last chance. If Guy failed, he had to make it happen."

"Because the world's growing too fast?" I tried to grasp where the Doctor was going, as she raced on, pacing the room, piecing it together.

"Blowing up Parliament would spark a holy war that could destroy enough of civilisation to wipe out every firearm on Earth. It's a gamble, but what's he got to lose? He'd reset the world, free from black powder. Peace for him, and everyone."

She seems weirdly impressed. It still doesn't make sense to me.

"We'd only invent it again, sooner or later," I reminded her. "All those deaths would be needless."

"Lots of those either way..." She's lost again, a look in her eyes, like she could see his point.

That look scared me. She'd told me she'd been shot, but how many deaths had she been through? Seen? Caused? How had she coped with her 'curse'? That's when it hit me, harder than the bullet, deeper than almost dying. *That's why I was needed here.* To keep her going. To make her see my point, not his. To keep her warm through her endless patrols of this cold, dark, lonely universe.

I jumped down from the gurney, urgent. "We can't let it happen, Doctor. We have to go back to 1605. Stop him again."

"We've tried. He won't listen. Still too young in the scheme of things. Two-hundred-year-old teenage despair."

Another flicker of bad memories, but I'd galvanised her now. The Doctor was back at the console and I was back by her side as she set the course.

"We need to go forward, to when he has hope again. Even if it's only hope that it'll all be over soon. We need to find the last gun."

Ashes. Everywhere. An endless black desert stretching out on all sides.

"All that's left of civilisation." The Doctor trudged beside me, gutted. "Decimated with a few efficient codes. The bombs finally caught up with how big the world had become and Schwarz's influence had grown enough to get them launched."

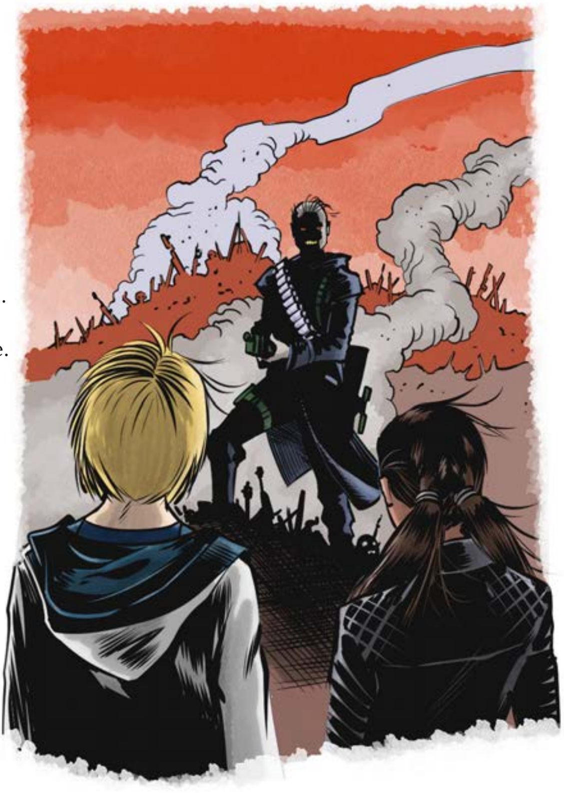
We spotted Schwarz, stalking through the rubble, sifting through the remains. He'd made a blazing pyre of the firearms he'd found and the people who used to own them. On his sick peace mission, it wasn't enough to get rid of guns. Anyone who could make more had to die too.

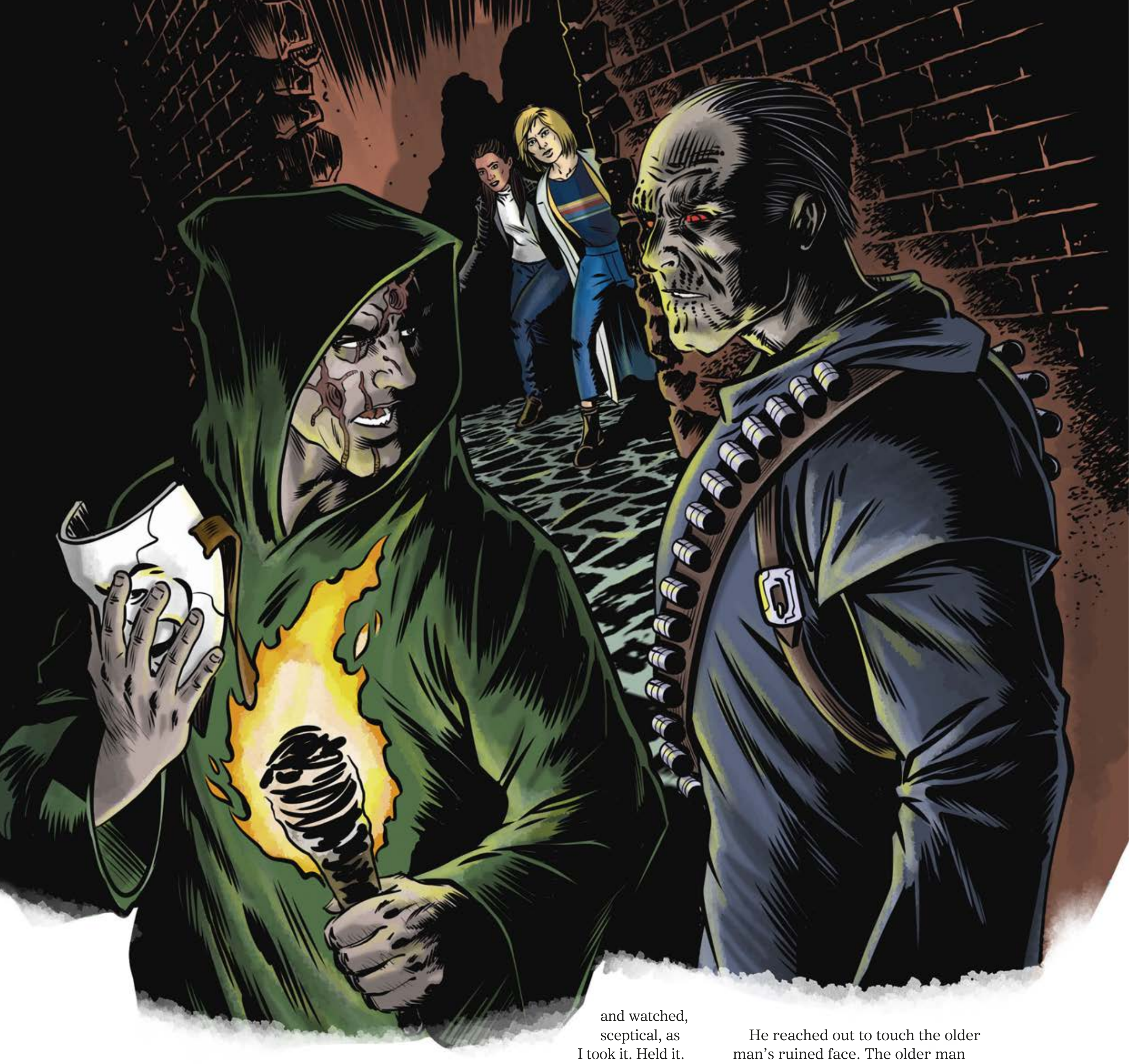
The Doctor watched him, sickened. "Is that enough now, Schwarz?"

He turned, slowly. No fear. Ready to meet his fate. Skin grafts had fixed his old scars, but the fall-out from the bombs had made him a hideous husk. The look in his ancient grey eyes was death, but that alien blood still wouldn't let him die.

"Almost." He took aim with a double-barreled shotgun. He didn't even look in our faces – like nothing mattered but making the kill, getting to rest in peace at last.

"Wait," the Doctor said. "We've met before. Yaz, show him."





She made him look. I peeled back the bandage, showed the bullet scar on my shoulder, glowing with that golden light he'd never forget. And just in case he had, I jogged his memory.

"I was your second shot. Lucky you weren't a great aim back then. You've got a lot better, but you don't need to shoot me again. Or the Doctor. She's not from Earth, and I'm not going to kill anyone. There's enough death already, don't you think?"

The Doctor stepped forward. "You don't have to kill all humans. You just have to trust that they'll learn from this hell and never do it again. I know it's hard to have faith, when you've seen as much as we have, but you can't look at the whole of time like that. Sometimes you have to look at one moment, one person. Look at Yaz. Even if you give her that gun, she won't use it. Go on, what have you got to lose? Time?"

Schwarz got the joke, smiling bitterly as he flipped the gun. He offered me the handle, and watched, sceptical, as I took it. Held it. Imagined blowing this genocidal killer's brains out… and shuddered, repulsed.

The Doctor smiled. I'd passed the test.

"In her hands, it's nothing. Just black powder. It's the last gun when the killing stops."

"So that's enough? I can die now?" He took the gun back and turned it on himself, ready to test if he could finally not wake up from the blast instead of healing, but never really healing. He was about to pull the trigger when the Doctor locked eyes with him. Laid out the deal.

"Or you can live. Use your power to help save people. Help us to help you do that much sooner."

Back beneath Parliament in 1605, I watched as Schwarz took off his mask and faced his ancient self. It was just like when his young self faced the Varkladian Knight, but this was the real mirror of what he'd become if he went through with his plan. It broke my heart. *So much pain.*

He reached out to touch the older man's ruined face. The older man reached out to touch those first fresh scars. Like he was remembering all the blood he'd spilled since. Wondering, what if he hadn't?

Their eyes spilled with silent tears. So did mine. But not the Doctor's.

I wondered how she could be so like a kid sometimes, but so hard? Beneath that unblemished front, was she the most scarred? Creation and destruction, linked in her?

"There is another way," she said. "You never find peace in the end. Only in the now."

The younger man looked into his old grey eyes. Saw something other than death. He lifted his fuse and… blew out the flame. Like a boy with birthday cake candles, making a wish.

In a FLASH, Old Schwarz vanished, along with that future, as the plan changed.

A sound echoed across dimensions. Not a BANG or a scream. A release. The curse was lifted.

We helped Schwarz out of the TARDIS, blinking into the daylight. The Houses of Parliament rose up through the fog. History restored. King James would be inside there now, on his own bloody mission to get back at the world for the Gunpowder Plot. More wars brewing, but not sparked by Schwarz. His scars had gone – mine too – but the years were catching up with him fast. He seemed relieved.

"I look forward to being ashes. Until then, I'll do as you say, Doctor. And do as you do, Yaz." He smiled. At last I saw peace in those grey eyes.

He walked away, into the mist. The Doctor watched him go, deep in thought, then turned to me.

"Sorry that wasn't much of a treat, getting shot and witnessing the end of humanity."

"No, it's all good. I'm learning."

Did that worry her? I couldn't tell. She hid it with a grin, and asked: "So... you wanna see King James?"

We both knew the answer. We'd had enough history for one day. And I had to get back for work.

I don't tell the kid in the alley with the gun any of that. Can you imagine? "Please don't shoot me. Listen to this story and it'll put you off pulling that trigger for life." He's too smart. Too young. Like Schwarz was once. The memories FLASH through my head in a split-second – everything I've learned from her, giving me an idea...

"I'm going to close my eyes and count to ten. That'll give you a clear shot, if you want to shoot me. Or it'll give you a good shot at escaping, if you want another chance?"

I look him dead in the eye, like she does, and pray it works.

He's confused. "Why would you do that?"

"Because you don't want to kill me and I don't want to die. We both want to live. And we're just kids. So let's play. OK?"

I trust him to trust me, shut my eyes, and start counting... One. Two. Three...

BANG! BANG! BANG!

I open my eyes in time to see the fireworks. The kid has run. Left his gun on the ground. I pick it up, unload the bullets onto my shaking hand.

"Thank you, Doctor," I whisper.

"Don't thank me, you did it." She comes out of the shadows.

"Doctor! What are you doing here?"

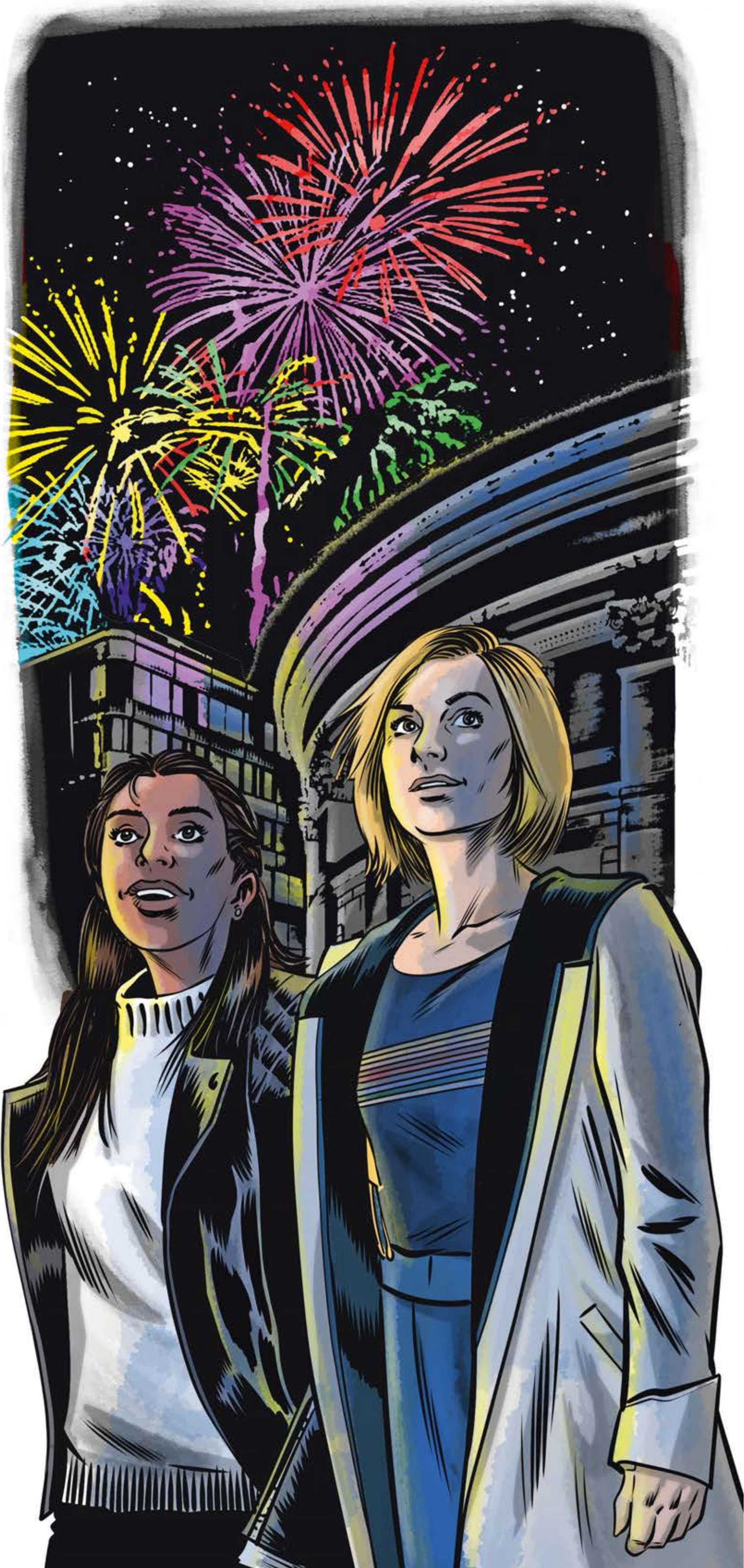
It's only been a few hours since she dropped me off. So she was worried, but she needn't have been. Everything she's taught me has kept me alive – and who knows how many more kids tonight?

"Just checking the timeline's back on track." She nods at the bullets. "Yep, guns still proliferating, but peace putting up a good defence. Nice one, Schwarz. And Khan. Now, where's the best place around here to watch fireworks?"

BANG!

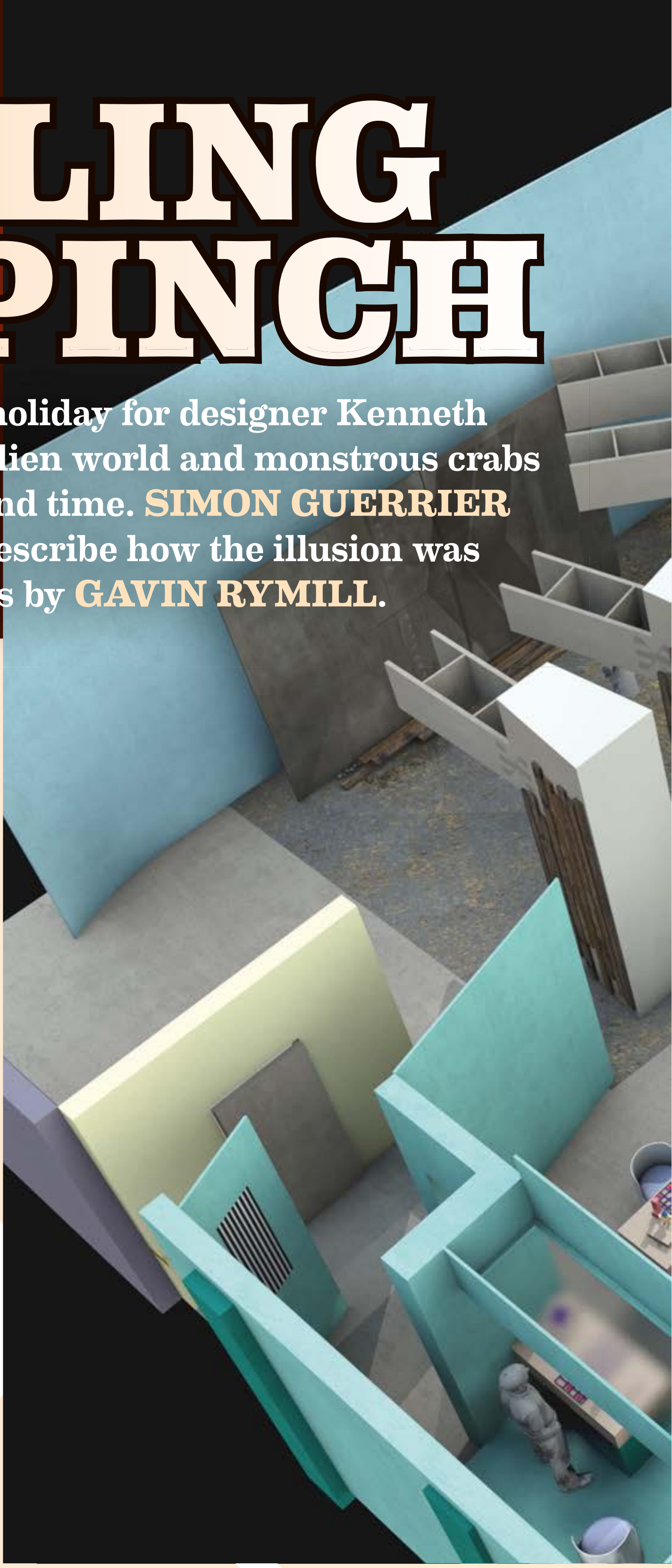
We look up and laugh, as another flowers in the night sky above us. Black powder turning bright and beautiful, just for a moment, then it's gone.

THE END



FEELING THE PINCH

***The Macra Terror* was no holiday for designer Kenneth Sharp, who had to create an alien world and monstrous crabs with limited money, space and time. SIMON GUERRIER and RHYS WILLIAMS describe how the illusion was achieved. CGI models by GAVIN RYMILL.**



Above: A publicity shot of the Pilot (Peter Jeffrey) and Ola (Gertan Klauber) in *The Macra Terror* (1967).

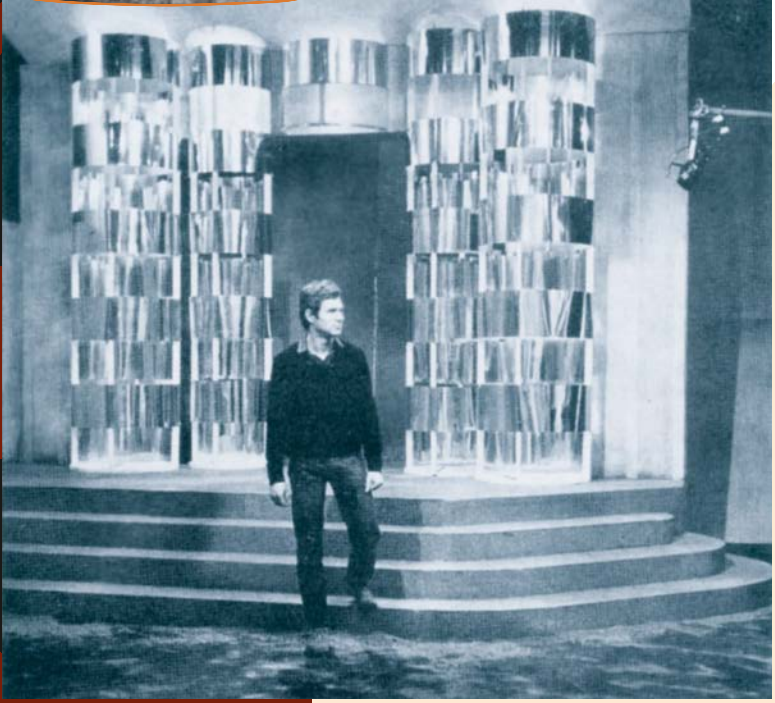
Below: The TARDIS materialises on a rocky landscape.

Bottom: Designer Kenneth Sharp on the *Macra Terror* set, in front of the 'Refreshing Department' entrance.

In conceiving his third story for *Doctor Who*, Ian Stuart Black – previously writer of *The Savages* and *The War Machines* (both 1966) — focused on its new leading actor.

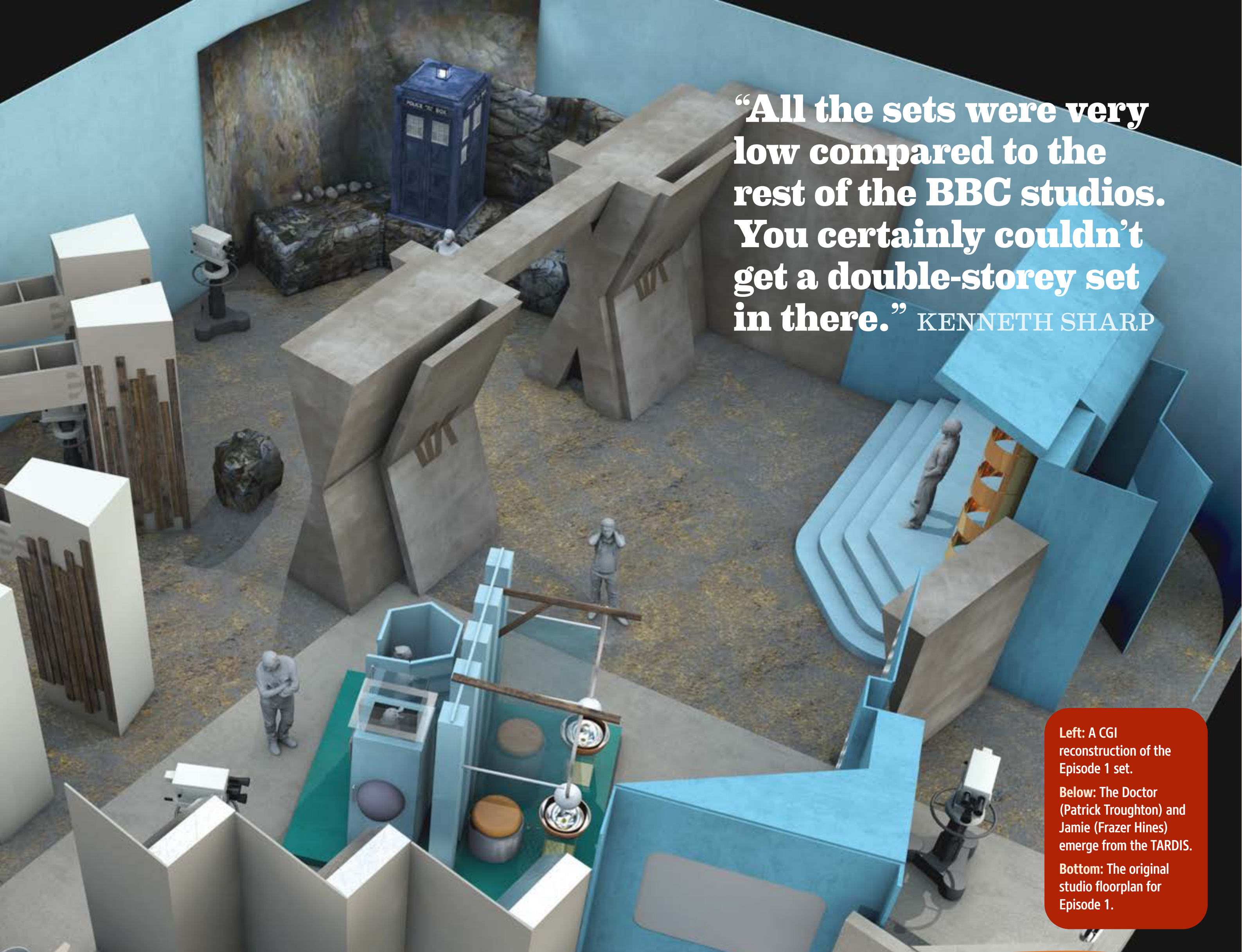
As he told the audience at 1990's Exo Space convention, Patrick Troughton was "very different from William Hartnell; he's skittish, his qualities are comic, dark and unpredictable." Black thought the ideal setting to "bring out those qualities... would be a false, Butlins-style holiday camp" that had "a terribly artificial hale-and-hearty atmosphere, with sing-song announcements over a Tannoy system." Troughton could "play against" this "and do all the mockery and skipping about and inconsequential stuff that he did so well."

The result was a story set in a human colony on an unnamed planet in the future, which then had to be realised almost entirely within just 340 square metres of useable floor space in Lime Grove Studio D. A single day of location filming took place on 15 February 1967 to give some scale to Episode 1; a cement works in Dunstable doubled as the alien landscape over which colonist Medok is pursued by Chief of Police Ola and his guards, as well as being used for a shot of the TARDIS materialising. These scenes didn't require Troughton or co-stars Anneke Wills, Michael Craze and Frazer Hines, who spent the day rehearsing Episode 3 of *The Moonbase* ahead of its studio recording three days later.



Two weeks after that recording, on 4 March, the first episode of Black's new story was in studio. The sets were designed by Kenneth Sharp, his second ever assignment as designer. Having just spent six months on the children's show *Crackerjack*, he relished the opportunity. "Everyone [in the design department] did great things on *Doctor Who*," he told the fanzine *DWB* in 1992. "You have to prove yourself [and] do better." This was no easy task: situated on the top floor of the Lime Grove building, Studio D was both horizontally and vertically challenged. "All the sets were very low compared to the rest of the BBC studios. You certainly couldn't get a double-storey set in there."

With such limited space, it wasn't practical to pick up directly from the cliffhanger at the end of the previous

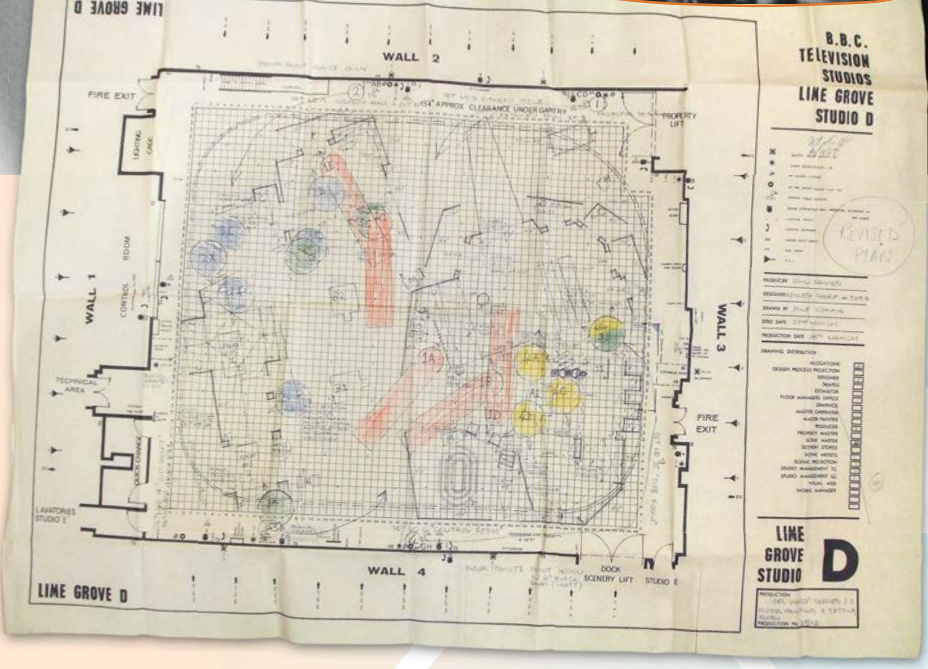


> “All the sets were very low compared to the rest of the BBC studios. You certainly couldn’t get a double-storey set in there.” KENNETH SHARP

Left: A CGI reconstruction of the Episode 1 set.

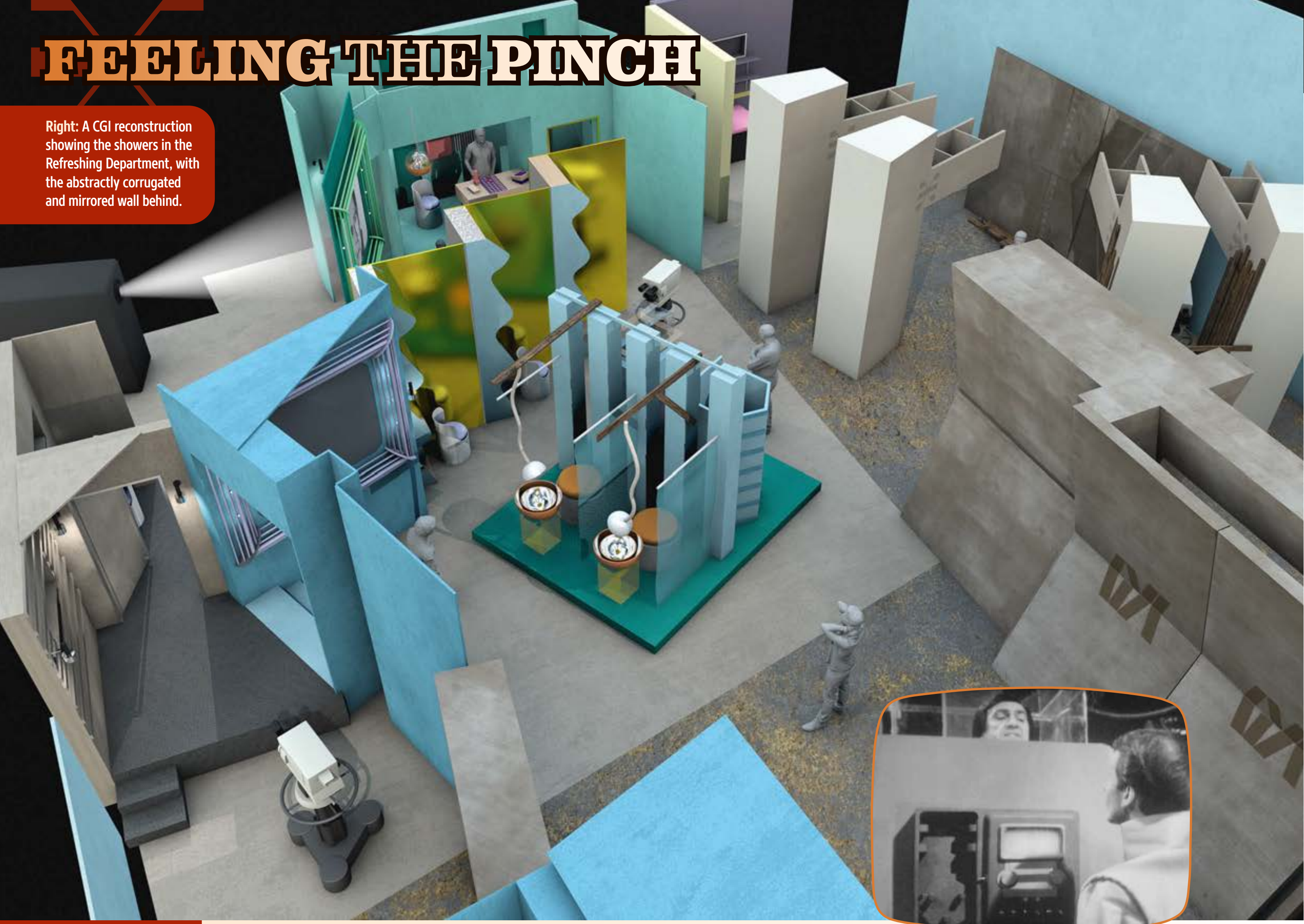
Below: The Doctor (Patrick Troughton) and Jamie (Frazer Hines) emerge from the TARDIS.

Bottom: The original studio floorplan for Episode 1.


LIME GROVE D
WALL 2
B.B.C. TELEVISION STUDIOS LIME GROVE STUDIO D
FIRE EXIT
PROPERTY LIFT
WALL 1
CONTROL ROOM
TECHNICAL AREA
WALL 3
FIRE EXIT
LAVATORIES STUDIO E
WALL 4
DOCK
SCENERY LIFT
LIME GROVE D
LIME GROVE STUDIO D
REVISED PLAN

episode, in which a screen inside the TARDIS gave the Doctor and his friends a glimpse of the future – in the shape of a monstrous claw. In a 1982 issue of the fanzine *TARDIS*, story editor Gerry Davis explained that the control room interior “was a big cumbersome set, and we kept it out as much as possible.” Instead, continuity is covered in dialogue as our heroes step out of the smaller-on-the-outside police-box prop. “Have you forgotten what we saw on that time scanner?” asks Jamie, wielding a stick.

They emerge into a ‘quarry’ set, though off-air images from the broadcast episode suggest a mismatch with the location. The pre-filmed shot of the TARDIS on a rocky ledge, framed against open sky, is followed by the studio scene with the TARDIS now →



Right: A CGI reconstruction showing the showers in the Refreshing Department, with the abstractly corrugated and mirrored wall behind.

Above right inset: The Doctor in the cleaning machine.

Below left: A CGI reconstruction showing the TARDIS prop outside the walls of the colony.

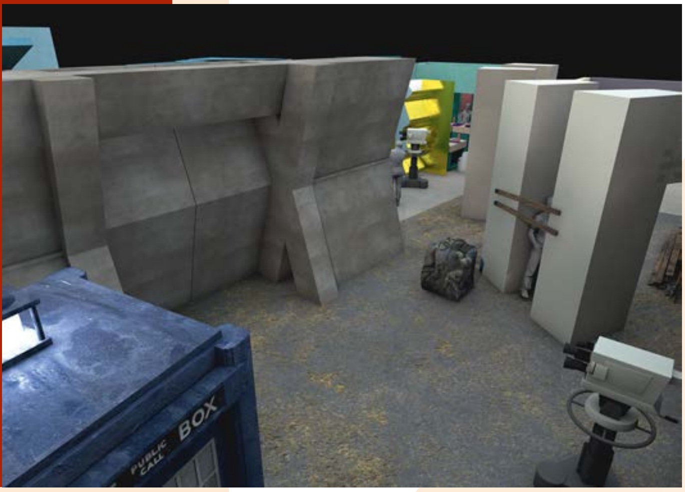
Below right: This CGI reconstruction shows another view of the same part of the set, now with the wall hiding the Refreshing Department entrance (at the top of the image) removed. The “rough and tumble” and cleaning machines are on the right.

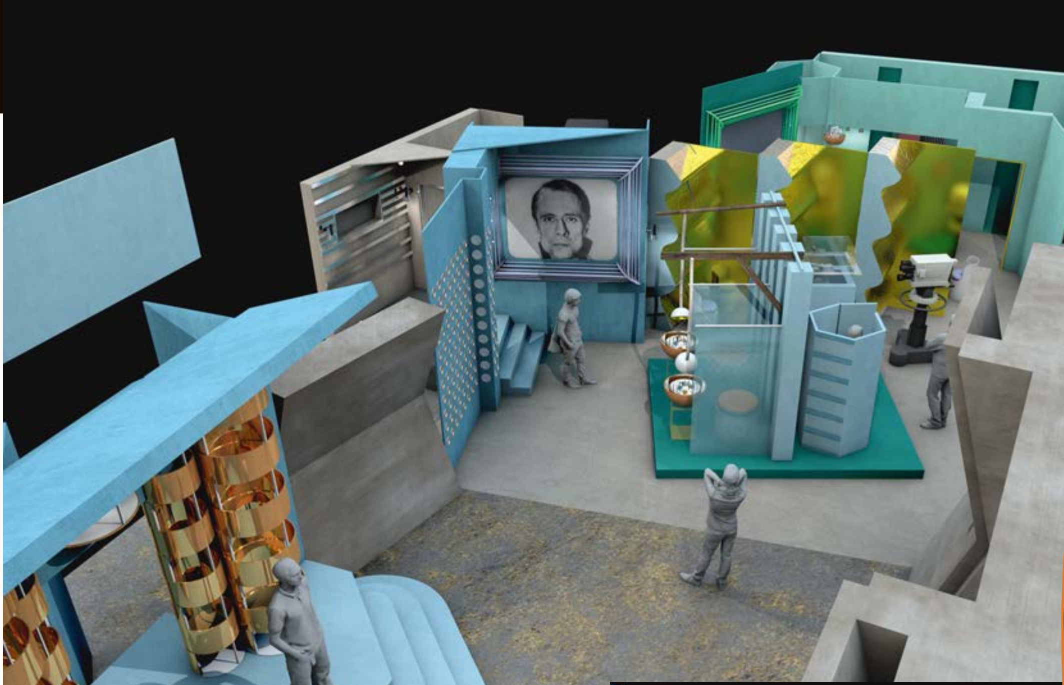
Inside the Refreshing Department were several treatment areas.

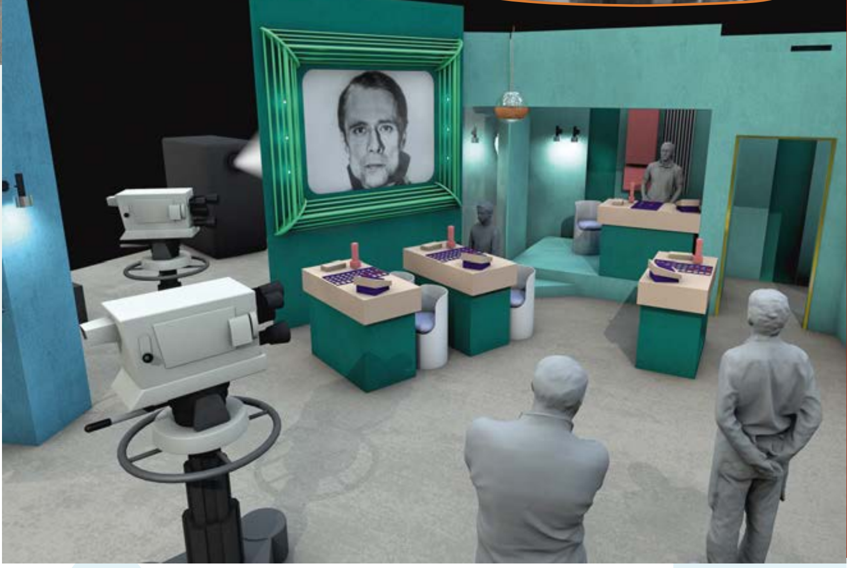
→ semi-enclosed by a rock wall. The floor plan shows that, in the densely packed studio layout, the quarry area was directly adjacent to the walled ‘colony entrance’ set, but these are clearly some distance apart in the narrative. (Ola, to his guards: “Hurry back to the colony and tell the Pilot what’s happened.”) To ensure that the ‘Refreshing Department’ in the courtyard beyond wasn’t visible from the quarry set, a wall appears to have been placed in the entrance, with a scheduled pause in recording in order to remove it once the scene was complete. This was a clever way of working around the space constraints but consumed valuable studio time.

Inside the Refreshing Department were several treatment areas, one featuring a fully practical shower sprinkler, with running water piped in from an outlet on the studio wall. In another, an abstractly corrugated and mirrored wall provided, according to the script, “floods of artificial sunshine”. A second break in recording allowed Craze, Hines and Wills to change into colony uniforms, with Wills being given a short-haired wig and the typically scruffy Doctor being smartened up for the next scene.

The single off-air photograph from the sequence shows the Doctor’s head protruding from the cleaning machine, his fringe swept neatly back from his forehead. He was then scripted to emerge “absolutely spick and span”, clothes “smooth and uncrumpled” and with his glowingly polished shoes treated to a close-up. After disappearing into the “rough and tumble” machine — a tall hexagonal cubicle with a door on one side — Troughton had little more than 15 seconds to revert to his usual dishevelled







Left: A CGI reconstruction showing the Refreshing Department entrance on the left, the screen showing the face of the Controller at the back and the Refreshing Department itself in the centre.

Below inset: The screen shows the Controller (Graham Leaman) being attacked in Episode 2.

Below: A CGI reconstruction of the 'labour centre' set.

look before bursting out again. The 2019 animation of the story opted not to include this scene or the change in the characters' appearance; as character designer Martin Geraghty told **Doctor Who Magazine**, it "was just too much work involved for the timescale we had."

One wall in the Refreshing Department lobby was to be "dominated by a large television screen". This was realised using a back-projection screen, measuring seven feet by five, on which was displayed a still photograph of actor Graham Leaman as the Controller. The single projector situated behind it could rotate to be used for a second screen on another set.

In later episodes, pre-filmed footage of Leaman being attacked by a Macra claw was shown on a screen. This required a second, motion-picture projector and a carefully placed mirror to reflect both of their outputs onto the same screen. Sharp told *DWB* that this "took up so much →

MONSTER MAKERS

Far left: The Macra prop under construction at Shawcraft Models.

Left: The spider crab Macrocheira kaempferi.

Below: The finished Macra prop.

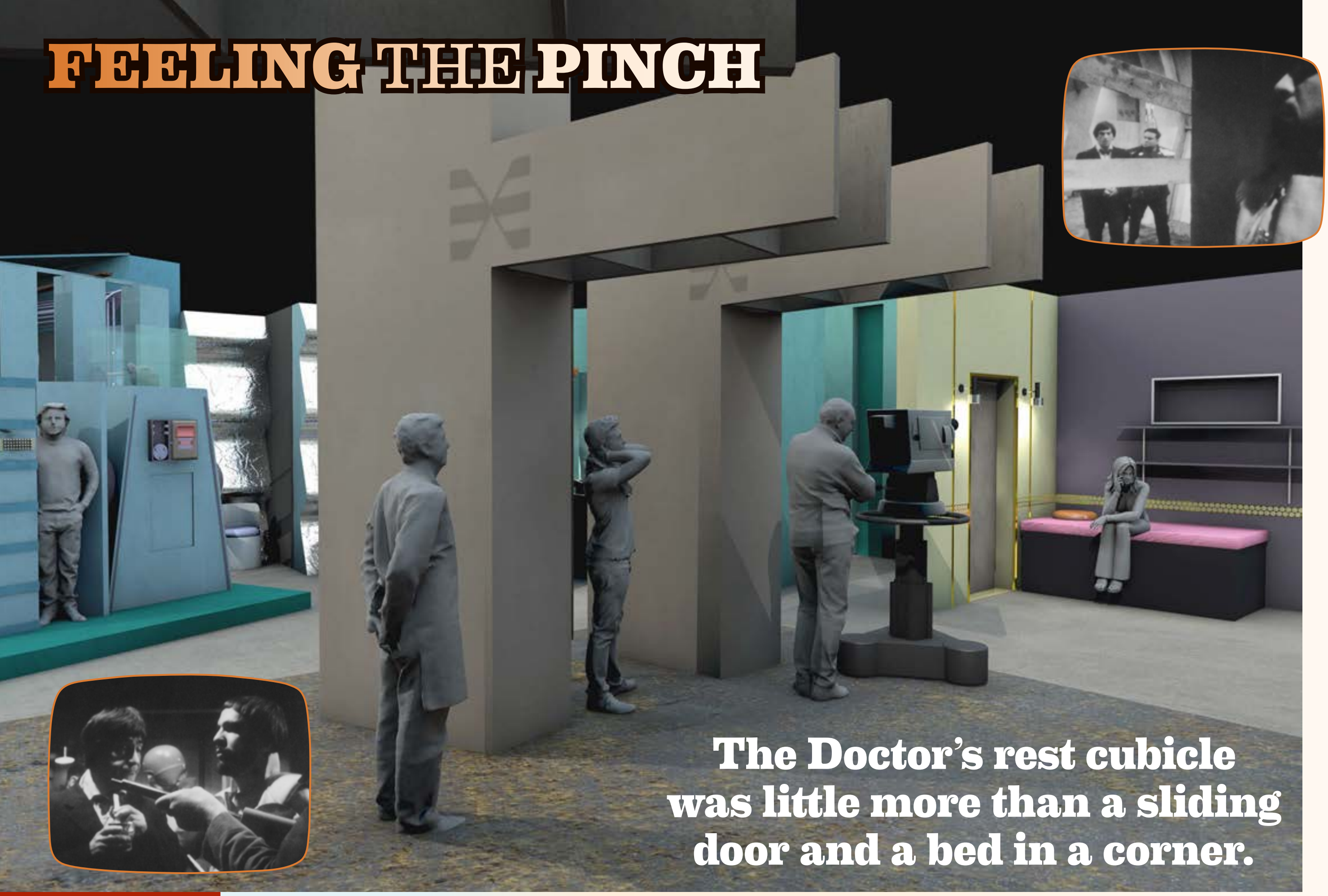
Ian Stuart Black's original storyline, *Dr Who and the Spidermen*, became *The Insect-Men*, but story editor Gerry Davis thought this too similar to the ant-like Zarbi in *The Web Planet* (1965).

In 1997 director John Davies told **Doctor Who Magazine** that he and Sharp sought inspiration in the Natural History Museum. "They had a football-sized model of this crab-like creature, and so we decided to expand it to the size of your average saloon car and, of course, add lots of dry ice." This Japanese spider crab, Macrocheira kaempferi, gave its name to the Macra.

Sharp's design sketch was realised by Shawcraft Models, which had been supplying props for *Doctor Who* since the pilot episode in 1963. Colour film survives of the single, full-size, green-brown Macra prop being constructed. On the story's 2019 DVD and Blu-ray release, this footage is accompanied by commentary from special effects expert Mike Tucker, who notes that the main body was clearly made from "yellow upholstery foam, so it must have been incredibly heavy. They've obviously punched bristles into it to give the thing some texture... [and used] fibreglass for the claws."

"It was very difficult to shoot, with its enormous mouth and claws like a lobster," Patrick Troughton told **DWM** in 1983. "There wasn't very much that you could do with it, but we covered it in smoke and darkness and it came rumbling towards us."

FEELING THE PINCH



The Doctor's rest cubicle was little more than a sliding door and a bed in a corner.

Above: A CGI reconstruction showing part of the building site set and (right) the Doctor's rest cubicle.

Top right inset: Medok (Terence Lodge) hides from the Doctor and Ola.

Above inset: The Doctor drinks lemonade through a straw outside the prison cell.

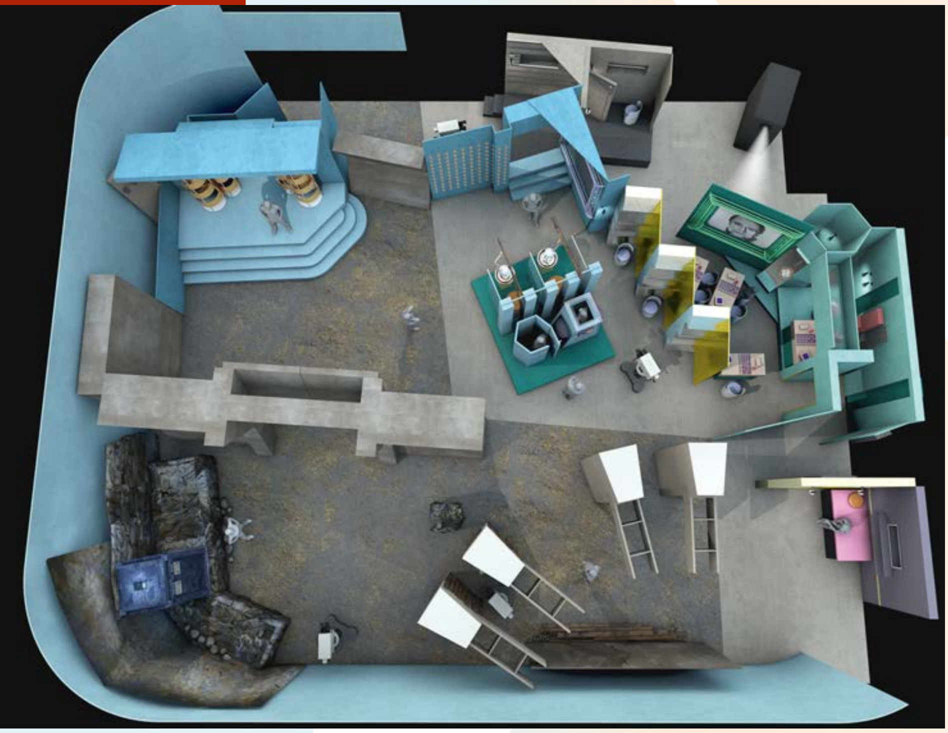
Below: A CGI reconstruction showing an aerial view of the entire set.

→ room... you could waste a quarter of a studio with back projection as in *The Macra Terror*, whereas when it came to Chromakey [the 'green screen' technique made possible when recording in colour] you didn't use any space behind it at all."

There were several more small sets for Episode 1, such as a prison cell connected to the lobby, outside which the Doctor loudly drinks lemonade through a straw – two bottles were requested on the props list. Once freed by the Doctor, Medok flees to a building site consisting of four pillars adorned with wooden slats and an overarching pier protruding from one side. The Doctor's rest cubicle was little more than a sliding door and bed in a corner, its cover to be made from Fablon in so-called "elysee pink". When not in use, the large Macra prop – roughly four feet wide, five feet tall and eight feet long (including claws) – was stored next to the cubicle. So too was the 'creeper', a special low-angle camera dolly used for the climactic shots of the Macra, with the prop positioned in the quarry set just in front of the TARDIS – a fact helpfully concealed by smoke and darkness.

The 'labour centre' was described as "a busy committee room" with desks, another TV screen and a glass door – leading to the mine seen in later episodes. In the limited studio space, it overlapped with the Refreshing Department set, sections of which were mounted on castors and removed to make room for cameras, then replaced immediately afterwards, requiring more recording breaks. Director John Davies scheduled a demanding nine such breaks on this episode, whereas the four instalments of the preceding story, *The Moonbase*, had a total of only 11 breaks between them. "John Davies was incredibly organised", recalled assistant floor manager Anne Faggetter in a 2015 edition of the podcast *Toby Hadoke's Who's Round*. The episode was also allocated an extra half-hour of recording time in addition to the standard 75 minutes – an almost unheard-of dispensation.

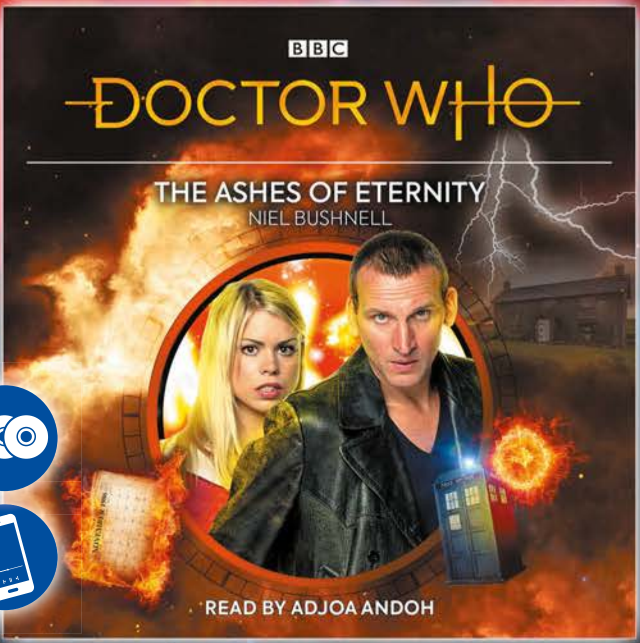
The camera script lists just 68 individual shots, far fewer than the 100+ of a typical episode at the time. Given that the story's following episodes all featured a much healthier complement of shots (and significantly simpler studio layouts), the particular space constraints of the first episode seem to have forced Davies to favour lengthy shots with careful framing and blocking, as there simply wasn't room to cover each set with a full selection of cameras. The off-air photographs show additional shots not detailed in the script, such as the opening close-up of a terrified Medoc and atmospheric views of the Doctor sneaking through the colony at night – testament to the ambition of director and crew to push at what could be achieved, right up to the last minute. **DWM**



BBC

DOCTOR WHO

The Doctor and Rose *forever!*


BBC
DOCTOR WHO
THE ASHES OF ETERNITY
NIEL BUSHNELL
READ BY ADJOA ANDOH

BBC
DOCTOR WHO
AND THE POWER OF KROLL
TERRANCE DICKS
READ BY GEOFFREY BEEVERS

BBC
DOCTOR WHO
THE TV EPISODES
ORIGINAL AUDIO SOUNDTRACKS
COLLECTION
POLICE PUBLIC CALL BOX
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DEPTH CHARGE

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In 1972, members of the *Doctor Who* production team were alarmed to discover that they were being scrutinised by the Ministry of Defence. **ROSSA McPHILLIPS** investigates a previously untold story about the making of *The Sea Devils*...

Opposite page: Jon Pertwee as the Doctor in *The Sea Devils* (1972).

Left: Pertwee and Katy Manning aboard HMS *Reclaim* during filming for *The Sea Devils*.

Left inset: Pertwee with producer Barry Letts at the London Planetarium on 21 December 1971.

Below: Malcolm Hulke served in the Royal Navy before becoming a professional writer.

Monday 13 March 1972 began as just another day on the production of *Doctor Who*. Episode Three of *The Sea Devils* had aired the previous Saturday, and the second recording block of the next story, *The Mutants*, was underway at BBC Television Centre Studio 8.

In the *Doctor Who* office at the BBC's Threshold House, producer Barry Letts received an unexpected call. It was the Ministry of Defence – and they were incensed about *The Sea Devils*.

"They called Barry, I think without specifically saying what it was about," remembers *Sea Devils* director Michael E Briant. "Just that they were the Ministry of Defence, and could they have a chat [in person] because you don't talk about secret things on the phone."

Letts had initially contacted the Royal Navy asking for help with the production of *The Sea Devils*, given that the story involved the Doctor encountering hostile sea creatures. The Navy agreed to assist the production team as long as it was portrayed in a good light. Relations had been so harmonious that Letts even discussed the possibility of a new series set on board a naval frigate.

So what exactly had prompted the angry phone call?

Two supposed Ministry of Defence officials dropped into Threshold House later that day and went straight to Letts' office. They wanted to discuss the submarine footage shown in the previous Saturday's episode.

"Barry called down to my office and said, 'I've got a couple of people here from the Navy. Would you talk to them?'" Briant recalls. "And I went, 'Yes, of course.' And so they came down to my office, introduced themselves and sat down. They said they were intelligence officers. They were in plain clothes – somewhat tweedy, I seem to recall. They were quietly dressed. Quietly suited. Also, they have a presence, don't they? They let you know they ain't in showbusiness. I felt mildly intimidated by the situation."

The Navy agreed to assist the production team as long as it was portrayed in a good light.

To this day, officers from the British Security Service, commonly known as MI5, regularly inform outsiders that they're part of the Ministry of Defence, even though they're officially attached to the Home Office. In the early 1970s, MI5 was struggling to prevent leakages of state secrets to the Soviet Union. A retrospective MI5 report recalled that Russian operations were threatening to swamp MI5's "meagre resources". This culminated in Operation FOOT – the expulsion of 105 Soviet intelligence officers from London in September 1971. Though this alleviated some of the burden, MI5 continued to keep tabs on the CPGB (Communist Party of Great Britain). It also maintained a thick file on one Malcolm Ainsworth Hulke, scriptwriter of *The Sea Devils*. Hulke's CPGB activities even garnered interest from the Director-General of MI5. (See **Doctor Who Magazine** issue 489.)

However, in 1972 MI5 wasn't publicly acknowledged and stayed very much in the shadows. "I doubt the two visitors were MI5 personnel," says espionage historian Nigel West. "In those days MI5 were very reluctant to interface with outsiders and considered themselves too secret to deal directly with the public, even on such topics as vetting."

The BBC, however, maintained a security liaison office with MI5, based in Room 105 on the first floor of Broadcasting House. Could the visitors have come from there?

The BBC's role as a core provider of authoritative information ensured it was perceived as a vital part of government planning for wars, civil emergencies and other crises. If the BBC wanted to employ anyone at management level, or as engineers managing the transmitters, or even journalists, they sought security clearances from MI5 to safeguard against 'subversives'.

However, Room 105 personnel were BBC employees, and their vetting duties didn't extend to the Drama Department. They also preferred to go about their duties quietly, without alerting the rest of the corporation.

It's possible that the 'Ministry of Defence' officials were from a little-known outfit called the Directorate of Naval Security, which was based in the Old Admiralty Building. Colonel John 'Black Jack' Macafee, a no-nonsense former commanding officer in the Royal Marines, was the Director of Naval Security (DNSY) from its beginnings as a 'department' in 1961 until his death in 1974. Macafee had previously been Deputy Director of the Security Section of Naval Intelligence Division (where, coincidentally, Jon Pertwee served during the Second World War). →

DEPTH CHARGE

Right: Scenes from Episode Three: film of a real submarine; the rear of the model submarine built by Peter Day, showing the propeller; the model submarine on the sea bed.

Below left: The cover of a Naval Commission document of work dated 1944.

Below right: The same document features a list of individuals in the 'Lecture Section' – which includes Lieutenant JR Pertwee.

Below inset: Ordinary Seaman Pertwee in his early Naval days.

→ The Directorate worked closely with MI5 on espionage cases involving naval personnel, notably the John Vassall case of 1962 and the Robin Cloude affair six years later. Colonel Macafee stated that he'd experienced "nothing but first-class co-operation at all levels" from MI5. It's possible, therefore, that, before Directorate personnel visited the *Doctor Who* office, they'd have been made aware of Hulke's CPGB links – although there's no evidence suggesting they interviewed Hulke, himself a Navy veteran, over *The Sea Devils* incident.

The Directorate's responsibilities also included investigating leaks to the media. In 1972, the Directorate assisted enquiries into a leak of the outgoing Admiral Sir William O'Brien's damaging 'Haul Down' report. Then in January 1973 Macafee personally met with BBC producers David Mills and Tom Mangold to dissuade them from making a documentary on the 1956 disappearance of naval sea diver Lionel Crabb.

In a letter to the First Sea Lord dated 16 November 1971, Macafee wrote: "If a leakage appears to have come from a ship, fleet establishment or naval civil establishment, the investigation would be carried out by my Directorate." As the BBC had liaised directly with the Admiralty, and filming for *The Sea Devils* took place on Fraser Gunnery Range and HMS *Reclaim*, it's likely that this incident came under Colonel Macafee's remit.

Monday 13 March had been a busy day for the Directorate already, with Sub-Lieutenant David James Bingham being convicted of spying and sentenced to 21 years' imprisonment. Bingham had been prompted to confess to Colonel Macafee when he heard about Operation FOOT. Now the Directorate was facing another investigation into the potential leaking of naval secrets. The stakes could not be higher.

In the early 1970s, British Intelligence concluded that Soviet submarine construction had expanded significantly, with a new boat being launched on average every three weeks. The new Soviet nuclear submarines combined high-speed and deep-diving performance with improved sonar capabilities, and they were much quieter. Assessments stated that Soviet submarines now had a major advantage in tracking their US and UK counterparts. Now *Doctor Who* threatened to enhance that advantage and potentially endanger UK national security.

"I got the message that what these two guys were talking about was quite serious," says Briant. "At which point, I was wracking my brains, going: 'Where did we get the submarine?' – because it was some time ago that all these decisions about the submarine had happened."

The questioning was quite subtle. "We didn't get round to specifics for some time," says Briant. "We discussed the submarine, how we filmed it, then we discussed alterations to it, and then gradually – gradually – they got round to the main issue. I don't think they used the word 'propeller'

DOUBLE O-WHO

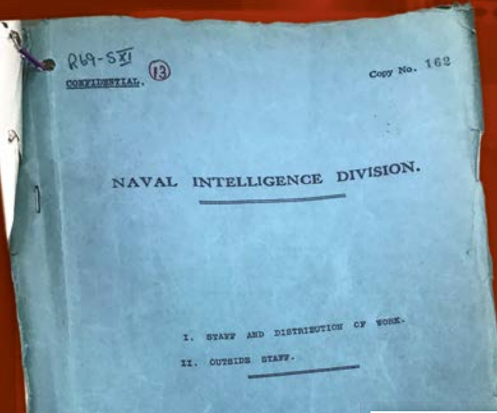
Jon Pertwee's portrayal of the Third Doctor has often been compared to James Bond, and the comparison is more than tenuous. Recently declassified records from the British Naval Intelligence Division (NID) state that 'Acting' Lieutenant JR Pertwee, Royal Navy Volunteer Reserve (RNVR), was seconded to the 'Lecture Section' of the Security Staff of NID on 4 August 1943.

Pertwee's role in NID was to visit naval establishments and lecture personnel on good security practices. He also taught survival tactics behind enemy lines – tradecraft that would be seen in many James Bond novels.

"I did all sorts," Pertwee remembered in an interview published posthumously by **Doctor Who Magazine** in 2013. "Teaching commandos how to use escapology equipment, compasses in brass buttons, secret maps in white cotton handkerchiefs, pipes you could smoke that also fired a .22 bullet. All sorts of incredible things. It suited me perfectly as I have always loved gadgets."

In the same interview, Pertwee claimed to have met Lieutenant Commander Ian Fleming, the future creator of James Bond, during his time in NID. Pertwee stated that Fleming had earmarked him for a job as "our man in Tahiti" – but in his 1984 autobiography, *Moon Boots and Dinner Suits*, Pertwee ascribes this request to another, unnamed officer.

Despite this discrepancy, it's likely that Pertwee would have been aware of Fleming, given Fleming's role as personal assistant to Rear Admiral Godfrey, Director of Naval Intelligence. It's also possible that Pertwee may have met Fleming, but no historical evidence currently exists to prove this.



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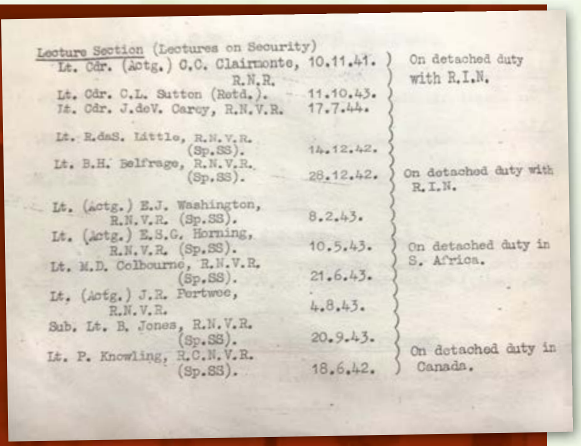
NAVAL INTELLIGENCE DIVISION.

I. STAFF AND DISTRIBUTION OF WORK.

II. OUTSIDE STAFF.

November, 1944.



Lecture Section (Lectures on Security)

Lt. Cdr. (Actg.) C.C. Clairmonte, R.N.R.	10.11.41.	On detached duty with R.I.N.
Lt. Cdr. C.L. Sutton (Retd.).	11.10.43.	
Lt. Cdr. J.deV. Carey, R.N.V.R.	17.7.44.	
Lt. R.daS. Little, R.N.V.R. (Sp.SS).	14.12.42.	
Lt. B.H. Belfrage, R.N.V.R. (Sp.SS).	28.12.42.	On detached duty with R.I.N.
Lt. (Actg.) E.J. Washington, R.N.V.R. (Sp.SS).	8.2.43.	
Lt. (Actg.) E.S.G. Horning, R.N.V.R. (Sp.SS).	10.5.43.	On detached duty in S. Africa.
Lt. M.D. Colbourne, R.N.V.R. (Sp.SS).	21.6.43.	
Lt. (Actg.) J.R. Pertwee, R.N.V.R.	4.8.43.	
Sub. Lt. B. Jones, R.N.V.R. (Sp.SS).	20.9.43.	
Lt. P. Knowling, R.C.N.V.R. (Sp.SS).	18.6.42.	On detached duty in Canada.

until I did. They got *me* round to saying, 'Yes, I requested that the model propeller was changed.'"

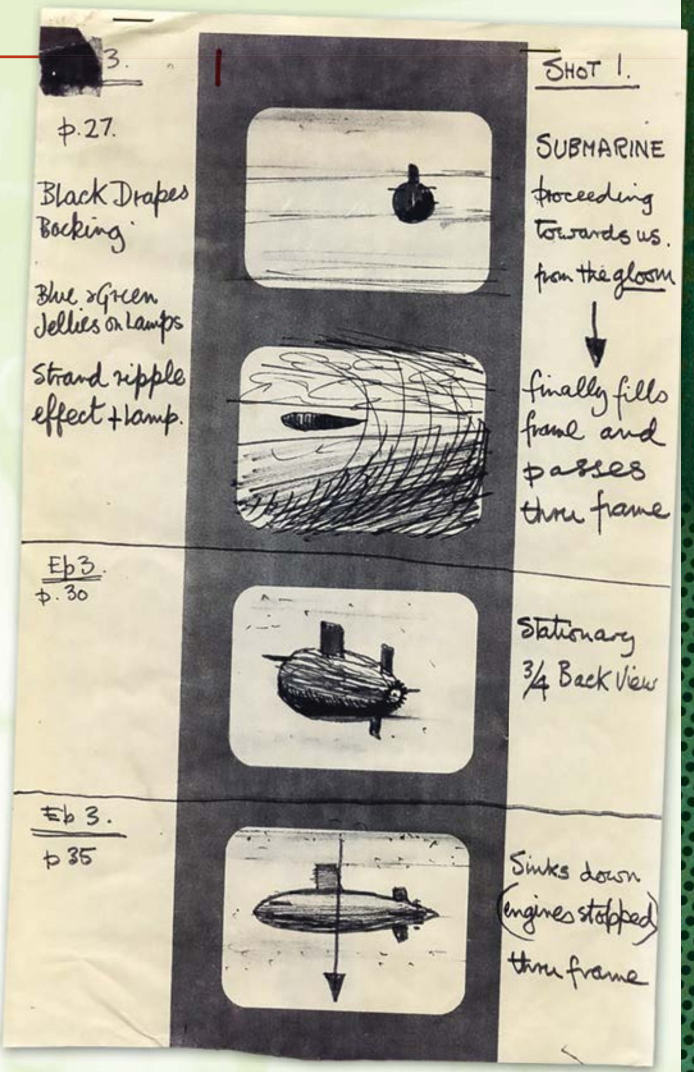
Briant told the officials that Peter Day, the story's visual effects designer, was the one who assembled the submarine model. Further, he informed them that he'd asked for the propeller on the model to be changed because it looked totally out of scale to the rest of the submarine. A sailing expert, Briant advised Day that the propeller would be multi-bladed for a boat that size. Because Day was the one who designed the propeller on the model, the officials agreed that they should interview him next.

If Day couldn't corroborate Briant's innocent explanation, it would have dire consequences for *Doctor Who*. *The Sea Devils* could be pulled mid-transmission, putting the rest of the season in jeopardy. As a consequence, Room 105 vetting enquiries might be expanded into other departments, including Visual Effects. Resignations might be called for; even prosecutions against the *Doctor Who* production team, including Letts.

> **"I was politely asked where the information on the submarine's design had come from."** PETER DAY

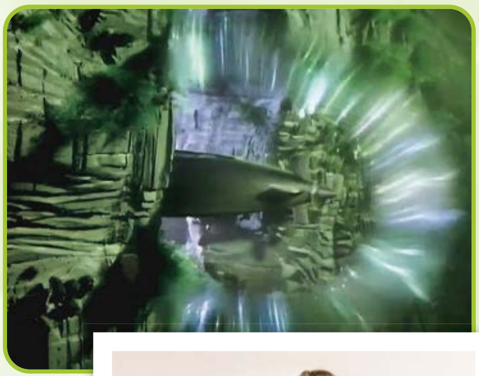
"Two immaculately dressed men arrived and asked to see me," recalled Peter Day in 2014. "They had the letters 'E.R.' stencilled on their briefcases, and they announced that they worked for the Ministry of Defence. I was politely asked where the information on the submarine's design had come from."

So Day explained the situation. "Michael Briant wanted me to build a model of a nuclear submarine, about five feet long. I asked the Admiralty if they had any drawings that I could work from and I was given a naval recruitment poster, which featured a cutaway drawing of a submarine. Using the poster for reference, Len Hutton and I scratch-built the model from sculpted polystyrene. The propulsion unit of the sub wasn't shown on the poster, so I had to use my imagination. I went to a model shop and purchased a multi-bladed five-inch impeller, a component usually used in the powering of radio-controlled model jet planes. I fitted the impeller blade on the motorised →


3.
p.27.
Black Drapes Backing
Blue & Green Jellies on Lamps
Strand ripple effect + lamp.
SHOT 1.
SUBMARINE proceeding towards us. from the gloom
finally fills frame and passes thru frame
Ep3.
p. 30
Stationary 3/4 Back View
Ep 3.
p 35
Sinks down (engines stopped) thru frame

Left: Peter Day's original storyboard sketches of the model submarine sequence in Episode Three.
Image courtesy of Mike Tucker.

Below: Pertwee talks to Naval ratings during a break in filming in Portsmouth.



Above: The model submarine propeller in action in Episode Five.

Right: Jack Kine, Head of the BBC Visual Effects Department.

Below: One of the Swiftsure-class submarines that were in development during the broadcast of *The Sea Devils* in 1972.

Photo © Brian Hall/ *www.navyphotos.co.uk*

→ spindle at the back of the sub and thought it looked rather good."

"We had never been shown the plans featuring the submarine's propulsion unit," recalled Jack Kine, Head of Visual Effects. "But it turned out that Peter's educated guess had been uncomfortably accurate for the Ministry of Defence."

Satisfied with the explanation, the officials were left a little red-faced. Kine smoothed over the situation by taking them to lunch.

But how close had Peter Day really come to the genuine article?

Nearly all submarines are propeller driven. The noise that the propeller gives off can give away the position of the submarine. Submarine engineers modify the shape of the propeller to increase the number of blades, forcing more water out of the way at slower speeds. Since the blades spin slower, there's less turbulence and less noise.

Professor Norman Friedman, author of *British Submarines in the Cold War Era*, can understand the Navy's concern. "I suspect that someone who looked at the propellers on the model thought it looked like a response to the blade rate problem," he explains. "Blade rate is what happens when the wake of the submarine, in which the propeller turns, is uneven. The hull makes a fairly uniform wake, but the propeller also turns through the discontinuities due to the tail fins and to the big fin above the hull. As it does so, it vibrates. Sometimes loudly.

"In 1971-72, the Royal Navy had a solution in the form of pump-jets, which smooth the flow as it goes through a multi-blade propulsor," he continues. "It's just possible that the multi-bladed propellers in the BBC model looked like a hint of the existence of pump-jets, which were certainly highly classified at the time. Their existence is now quite unclassified, but you don't see official drawings of how they're put together. I think pump-jets were pretty new in 1971-72, and quite secret."

"In that period, the Swiftsure submarine class was under development," says Royal Navy historian Dr Alexander Clarke. "The Swiftsures were in construction from 1968 and served from 1973. They were fitted with pump-jet propellers, so that could be what the Ministry of Defence officials were so concerned about regarding the model."

On Wednesday 17 May 1972, the BBC Purchased Programming Department informed Letts that the Director of Public Relations (Navy) considered the publicity derived from *The Sea Devils* "was sufficient for them to recommend that any royalty fees be waived". The matter was now officially closed.

Had the MOD officials overstated the affair for no reason? The shape of the submarine propellers is kept secret because it can indicate the speed at which they'll be rotating for the sake of remaining stealthy. If the enemy is aware of the shape and speed of propellers, it can fine-tune its sensors and locate your submarine. It could then blow it – and others like it – out of the water.

"Submarines are the ultimate weapons of sea denial," says Dr Clarke. "They are dependent upon being invisible to the world when they dive beneath the waves. If they're detected, that invisibility cloak very quickly disappears and then they become the weakest of all prey. Submarines are super as long as they aren't spotted first."

Professor Friedman views the incident as an example of Cold War paranoia. "I think that if you had a secret, such as blade rate, which was terribly important, you might see things as connections to your secret. It would be like the story that, in the week or so before D-Day, a crossword in a British paper had 'Overlord' [the code word for the operation] as a solution to one of the clues. Was that a giveaway, or was it one of those chance things? If you didn't know that Overlord mattered, it was one of those chance things. If not, you had to follow up – and I'm pretty sure that turned out to be a chance thing. That's much the story here. It was one of those things where the security people read into it things that had never been there."

Had a security breach been proven, it's likely the history of *Doctor Who* would have been very different. Thankfully, the show survived intact, but the incident – and the existence of Malcolm Hulke's MI5 file – further emphasise that *Doctor Who* wasn't immune from the political realities of the Cold War.

Above all, it's worth acknowledging the skill of the BBC Visual Effects team. That their submarine model sparked off a major security investigation is the ultimate testament to their talent. **DWM**

> **"We had never been shown the plans featuring the submarine's propulsion unit."** JACK KINE

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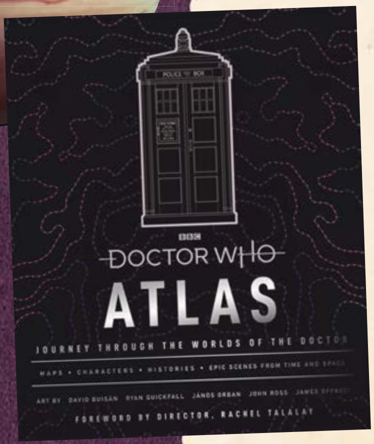
MAZE THEORY

WORLD BUILDING

BOB FISCHER meets the writer and artists behind the *Doctor Who Atlas*, a new book for younger readers.


POLICE BOX
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DOCTOR WHO
ATLAS
JOURNEY THROUGH THE WORLDS OF THE DOCTOR
MAPS • CHARACTERS • HISTORIES • EPIC SCENES FROM TIME AND SPACE
ART BY DAVID BUISAN RYAN QUICKFALL JANOS ORBAN JOHN ROSS JAMES
FOREWORD BY DIRECTOR, RACHEL TALALAY

Right: "It was a big old project," says writer Steve Cole.

Far right inset: An illustration of Craig and the Doctor at 79a Aickman Road in *The Lodger* (2010).

Below inset: The Doctor is attacked by a Dreg in an illustration inspired by *Orphan 55* (2020).

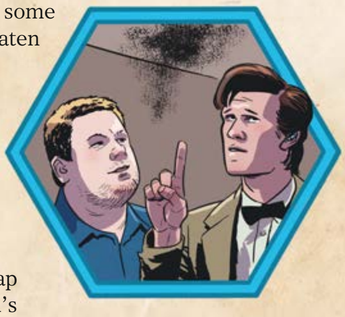
Bottom: The map of Vortis, the setting for *The Web Planet* (1965).

It was my hero shot! There I was, standing in a long coat with my hair being blown by the wind, saying, 'Yes... I *will* do the *Doctor Who Atlas*...'"

Author Steve Cole laughs at the ridiculousness of his own image, before admitting that he gamely stepped into the breach when the book's commissioning editor had to abruptly leave the project. "Ruth Knowles, the publisher at Penguin, said, 'Do you know anyone who can curate it and brief the artists... and maybe write it too?'"

He laughs again. "I'm very fond of Ruth and I wanted to help out, so I thought... 'How hard can it be? I know all this stuff anyway, right?' But it was an *extraordinary* amount of work. It doesn't sound too onerous having to rewatch *Doctor Who* stories, but I had to find visual references for all the artists, work out the rough designs in my head, and then find a way to make those designs work over a two-page spread. It was a big old project. Trying to find clear images of the Crater of Needles from *The Web Planet* [1965] isn't easy! I was taking screengrabs from the DVD, thinking, 'Why did I include Vortis? Why did I make life *that* hard for myself?'"

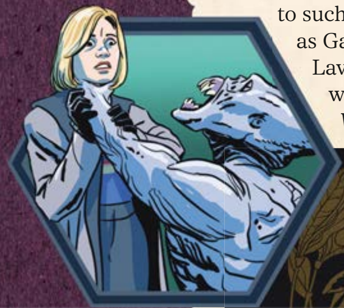
The *Atlas* is a visual travelogue of some of the series' most memorable settings, from the real-life landmarks of Stonehenge and the Statue of Liberty to such fantastical landscapes as Gallifrey, Skaro and Telos. Lavish maps are peppered with bite-sized *Doctor Who* facts, with Steve's sleepless nights resulting in some interesting forays off the beaten track. Essex-based fans, for example, will be delighted to find Colchester's 79a Aickman Road here – "the secret location of an alien spacecraft hidden on the upper floor" in 2010's *The Lodger*. Even off-screen events are included. The map of China highlights Lin Futu's kidnapping, as described in *Four to Doomsday* (1982), and the double-page spread devoted to Mars includes a respectful nod to the Fendahl, "causing near-extinction of life on the planet" in the build-up to the events of *Image of the Fendahl* (1977).

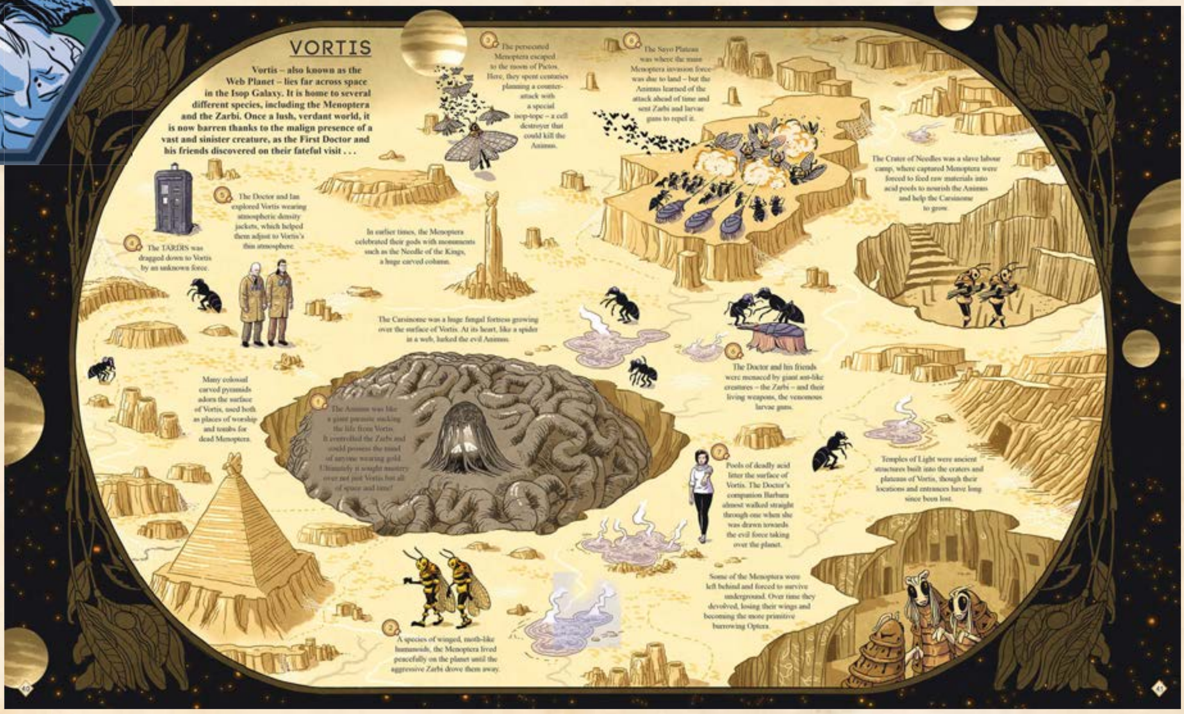


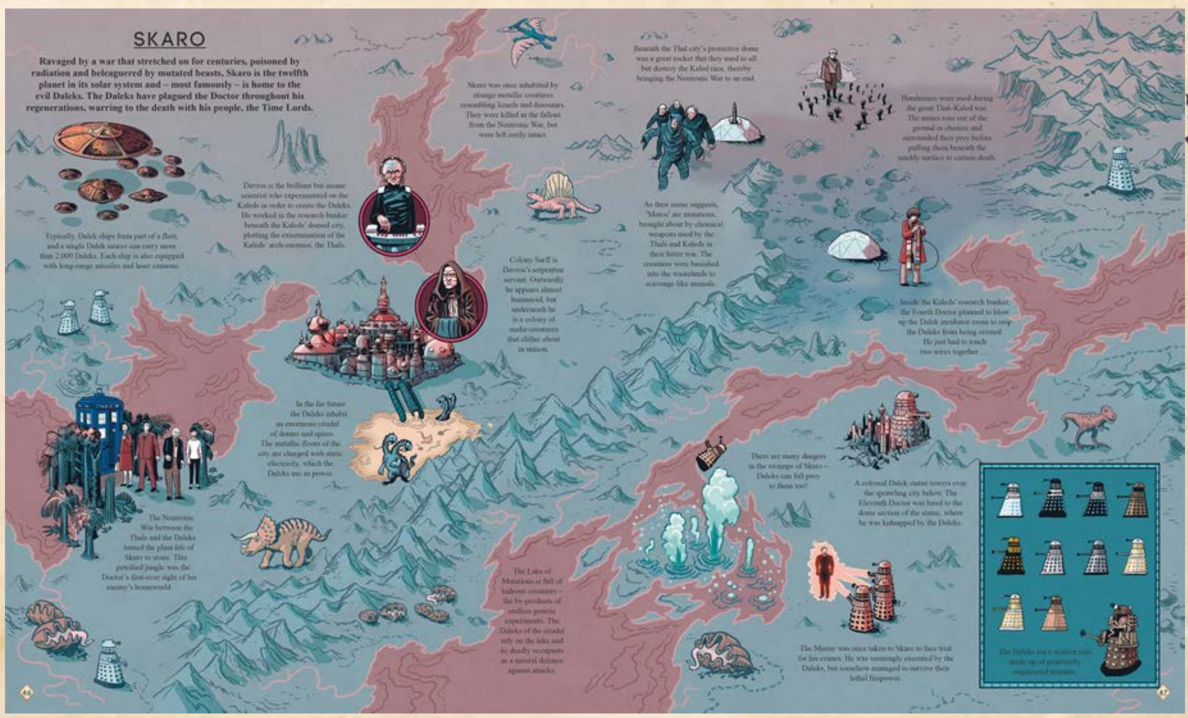
"These little throwaway mentions suddenly become more solid and enduring when viewed in the overall historical context of the show... as presented pictorially in an atlas," says Steve.

The book is even-handed in its representation of the show's history, with the 1960s settings of Marinus and Vortis given equal billing to Jodie Whittaker's forays to Desolation and Orphan 55. Sometimes there are intriguing contrasts on the same double-page spread. The map of Skaro, for example, depicts William Hartnell's Doctor and his TARDIS team (from the first Dalek story, broadcast in 1963-64) only a brisk walk from the deadly handmines of *The Magician's Apprentice* (2015).

"I wanted a good mix from the show's original run and more recent episodes," continues Steve. "We needed up-do-date stuff for




VORTIS
Vortis – also known as the Web Planet – lies far across space in the Isop Galaxy. It is home to several different species, including the Menoptera and the Zarbi. Once a lush, verdant world, it is now barren thanks to the malign presence of a vast and sinister creature, as the First Doctor and his friends discovered on their fateful visit . . .
3 The persecuted Menoptera escaped to the moon of Pictos. Here, they spent centuries planning a counter-attack with a special isop-tope – a cell destroyer that could kill the Animus.
8 The Sayo Plateau was where the main Menoptera invasion force was due to land – but the Animus learned of the attack ahead of time and sent Zarbi and larvae guns to repel it.
5 The Doctor and Ian explored Vortis wearing atmospheric density jackets, which helped them adjust to Vortis's thin atmosphere.
4 The TARDIS was dragged down to Vortis by an unknown force.
In earlier times, the Menoptera celebrated their gods with monuments such as the Needle of the Kings, a huge carved column.
The Crater of Needles was a slave labour camp, where captured Menoptera were forced to feed raw materials into acid pools to nourish the Animus and help the Carsinome to grow.
The Carsinome was a huge fungal fortress growing over the surface of Vortis. At its heart, like a spider in a web, lurked the evil Animus.
6 The Doctor and his friends were menaced by giant ant-like creatures – the Zarbi – and their living weapons, the venomous larvae guns.
Many colossal carved pyramids adorn the surface of Vortis, used both as places of worship and tombs for dead Menoptera.
1 The Animus was like a giant parasite sucking the life from Vortis. It controlled the Zarbi and could possess the mind of anyone wearing gold. Ultimately it sought mastery over not just Vortis but all of space and time!
7 Pools of deadly acid litter the surface of Vortis. The Doctor's companion Barbara almost walked straight through one when she was drawn towards the evil force taking over the planet.
Temples of Light were ancient structures built into the craters and plateaus of Vortis, though their locations and entrances have long since been lost.
Some of the Menoptera were left behind and forced to survive underground. Over time they devolved, losing their wings and becoming the more primitive burrowing Optera.
2 A species of winged, moth-like humanoids, the Menoptera lived peacefully on the planet until the aggressive Zarbi drove them away.


SKARO
Ravaged by a war that stretched on for centuries, poisoned by radiation and beleaguered by mutated beasts, Skaro is the twelfth planet in its solar system and – most famously – is home to the evil Daleks. The Daleks have plagued the Doctor throughout his regenerations, warring to the death with his people, the Time Lords.

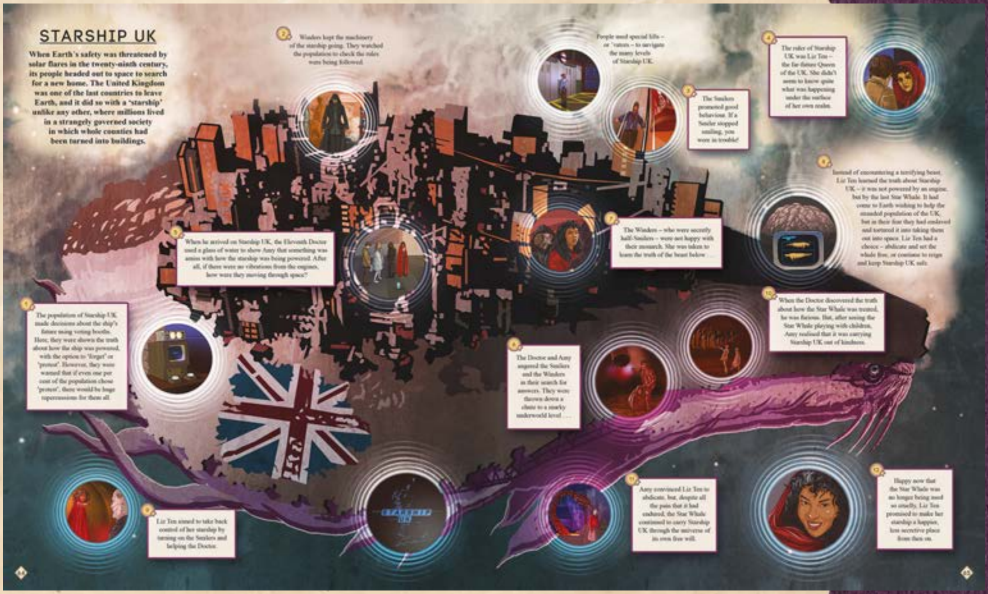
Left: The map of Skaro, the home planet of the Daleks.

Below: The map of Starship UK, the setting for *The Beast Below* (2010).

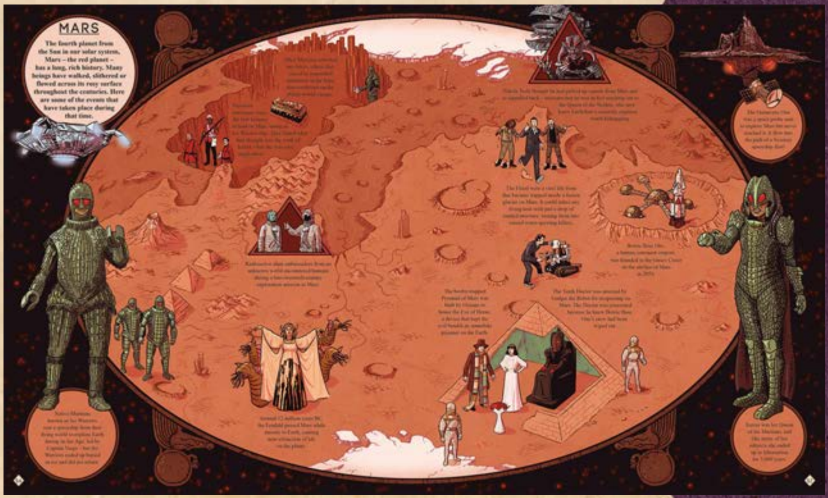
Bottom: The map of Mars, the Ice Warriors' home planet.

younger fans who might be thinking 'What the hell is Marinus?' But I also wanted the artwork to offer a modern interpretation of older stories… and it was nice to have that carte blanche. They left me to get on with it, and nobody was saying 'No! You can't do the Sense-Sphere!'"

As befitting a book with a globe-trotting ethic, the *Atlas*' roster of artists has a decidedly international feel. Spanish illustrator David Buisán worked on almost a dozen of the maps, filling them with intricate detail. "Building them was a great experience," he says. "Re-watching old episodes, blending old and new characters across the terrain, being faithful to real-life landscapes and figuring out the fictional ones… I felt like a writer making a special episode of *Doctor Who*. The map I'm proudest of is Mars – the coolest place in science fiction. My first contact with *Doctor Who* was when I was a kid and it aired on a local TV station. So I still have vivid memories of the Fourth Doctor battling Sutekh in *Pyramids of Mars* [1975]."


STARSHIP UK
When Earth's safety was threatened by solar flares in the twenty-ninth century, its people headed out to space to search for a new home. The United Kingdom was one of the last countries to leave Earth, and it did so with a 'starship' unlike any other, where millions lived in a strangely governed society in which whole counties had been turned into buildings.

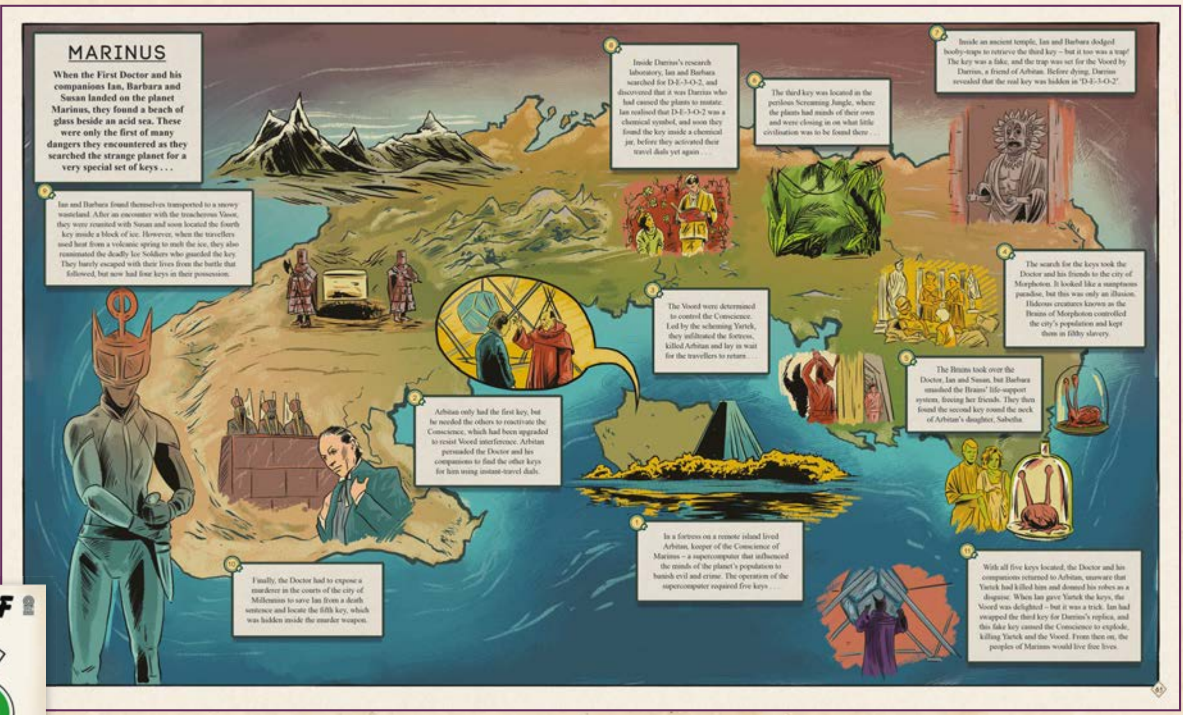
> "I LIKE DRAWING MONSTERS AND THE STARSHIP WAS MY FAVOURITE. IT CONTAINED EVERYTHING I LOVE TO DRAW. ESPECIALLY THE HUGE WHALE…" **JÁNOS ORBAN**


MARS
The fourth planet from the Sun in our solar system, Mars – the red planet – has a long, rich history. Many beings have walked, slithered or flowed across its rusty surface throughout the centuries. Here are some of the events that have taken place during that time.

Hungarian artist János Orban grew up without the Doctor as part of his childhood, but working on the *Atlas* was still a happy learning experience. "I don't know about *Doctor Who*," he admits. "So I had to tune into it. I had to get to know the characters and the mood, and I think it worked. It's a bit like acting – you just have to draw rather than play!"

János' illustrations are mainly geared towards the show's more recent incarnations, including suitably fantastical illustrations of Starship UK from *The Beast Below* (2010) and the Doctor's confession dial prison from *Heaven Sent* (2015). "I like drawing monsters," says János, "and the Starship was my favourite. It contained everything I love to draw. Especially the huge whale…"

For Steve Cole, this exploration of the show's rich history continues a tradition that began with the reference books of his childhood: the second edition of *The Making*→



MARINUS

When the First Doctor and his companions Ian, Barbara and Susan landed on the planet Marinus, they found a beach of glass beside an acid sea. These were only the first of many dangers they encountered as they searched the strange planet for a very special set of keys . . .

1 In a fortress on a remote island lived Arbitan, keeper of the Conscience of Marinus – a supercomputer that influenced the minds of the planet's population to banish evil and crime. The operation of the supercomputer required five keys . . .

2 Arbitan only had the first key, but he needed the others to reactivate the Conscience, which had been upgraded to resist Voord interference. Arbitan persuaded the Doctor and his companions to find the other keys for him using instant-travel dials.

3 The Voord were determined to control the Conscience. Led by the scheming Yartek, they infiltrated the fortress, killed Arbitan and lay in wait for the travellers to return . . .

4 The search for the keys took the Doctor and his friends to the city of Morphoton. It looked like a sumptuous paradise, but this was only an illusion. Hideous creatures known as the Brains of Morphoton controlled the city's population and kept them in filthy slavery.

5 The Brains took over the Doctor, Ian and Susan, but Barbara smashed the Brains' life-support system, freeing her friends. They then found the second key round the neck of Arbitan's daughter, Sabetha.

6 The third key was located in the perilous Screaming Jungle, where the plants had minds of their own and were closing in on what little civilisation was to be found there . . .

7 Inside an ancient temple, Ian and Barbara dodged booby-traps to retrieve the third key – but it too was a trap! The key was a fake, and the trap was set for the Voord by Darrius, a friend of Arbitan. Before dying, Darrius revealed that the real key was hidden in 'D-E-3-O-2'.

8 Inside Darrius's research laboratory, Ian and Barbara searched for D-E-3-O-2, and discovered that it was Darrius who had caused the plants to mutate. Ian realised that D-E-3-O-2 was a chemical symbol, and soon they found the key inside a chemical jar, before they activated their travel dials yet again . . .

9 Ian and Barbara found themselves transported to a snowy wasteland. After an encounter with the treacherous Vasor, they were reunited with Susan and soon located the fourth key inside a block of ice. However, when the travellers used heat from a volcanic spring to melt the ice, they also reanimated the deadly Ice Soldiers who guarded the key. They barely escaped with their lives from the battle that followed, but now had four keys in their possession.

10 Finally, the Doctor had to expose a murderer in the courts of the city of Millennius to save Ian from a death sentence and locate the fifth key, which was hidden inside the murder weapon.

11 With all five keys located, the Doctor and his companions returned to Arbitan, unaware that Yartek had killed him and donned his robes as a disguise. When Ian gave Yartek the keys, the Voord was delighted – but it was a trick. Ian had swapped the third key for Darrius's replica, and this fake key caused the Conscience to explode, killing Yartek and the Voord. From then on, the peoples of Marinus would live free lives.

Right: The map of Marinus, the setting for *The Keys of Marinus* (1964).

Below inset from top: *The Making of Doctor Who* (Target, 1976); *The Doctor Who Programme Guide: Volume 1 – The Programmes* (Target, 1981).

Bottom: Information about the space liner *Titanic*, the setting for *Voyage of the Damned* (2007).

THE MAKING OF
DOCTOR WHO
TERRANCE DICKS AND MALCOLM HULKE

THE DOCTOR WHO
Programme Guide
Jean-Marc Lofficier
With a foreword by Barry Letts
Volume 1
The Programmes

→ *of Doctor Who* (1976) by Terrance Dicks and Malcolm Hulke, and Jean-Marc Lofficier's two-volume *Doctor Who Programme Guide* (1981).

"They're exactly what I had in mind," he confirms. "*The Making of Doctor Who* had the first episode guide I ever saw, and I was fascinated by it. I remember thinking, 'Wow, they used to have seven-part stories – I wish I could see them all!' So hopefully something like the *Atlas* can be a gateway for children to explore further."

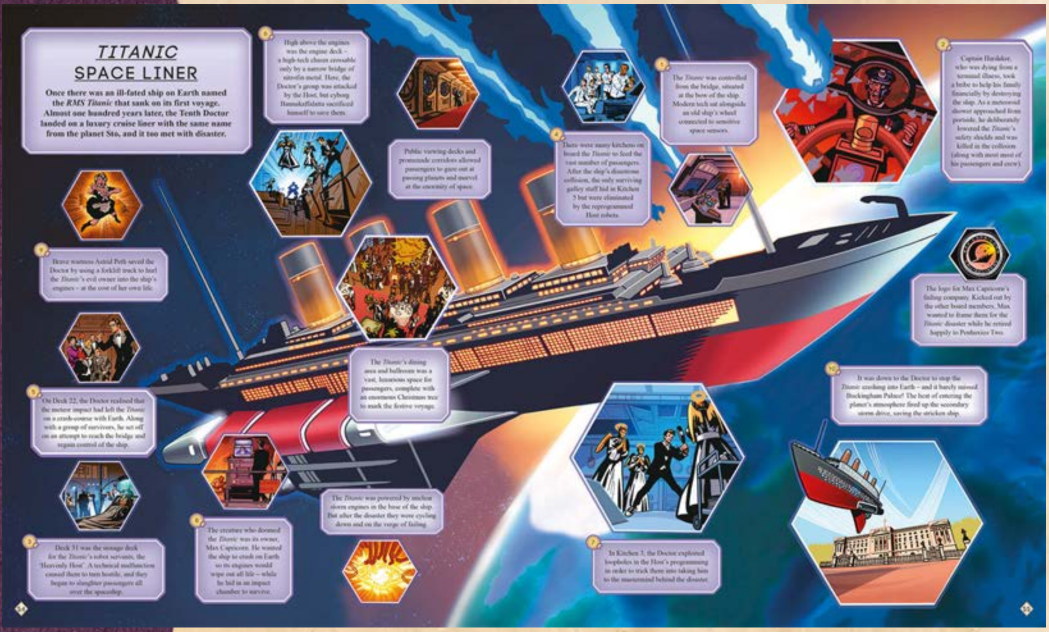
The varying artwork styles suggest a subtle homage to the *Doctor Who* annuals published by World Distributors throughout the 1960s, 70s and 80s. "Exactly that!" says Steve. "We haven't attempted to make the book one unified vision, and it's interesting to see how different illustrators have approached it. Particularly illustrators who aren't that familiar with the show. They bring a fresh perspective."

> "BECAUSE SO MANY OF THE EARLY REFERENCE PICTURES WERE BLACK AND WHITE, I HAD A LOT OF FREE REIN IN TERMS OF COLOURING."
>
> **RYAN QUICKFALL**

Gateshead artist Ryan Quickfall – who worked on maps, including Marinus and the Cybermen's adopted home world of Telos – is renowned for his kinetic, punk-influenced illustrations, many of which are connected to the motorbiking world. Resisting the temptation to put William Hartnell on a Honda XR, he was keen to keep his work on the *Atlas* faithful to the show's original designs. "I put a lot of pressure on myself to make sure I was as accurate as I could be," he says. "But, because so many of the early reference pictures were black and white, I had a lot of free rein in terms of colouring. It was all good fun, and I actually enjoyed working on the older sections more, as I learned a lot of new things."

The line-up of artists is completed by **Doctor Who Magazine** veterans John Ross and James Offredi, who joined forces for a dissection of the *Titanic* space liner from the 2007 Christmas Special *Voyage of the Damned.* At last – a comic-strip Geoffrey Palmer! "There was a lot of freeze-framing and zooming in on images," says John. "But it's an episode I really enjoyed. The emotion and drama of it particularly appealed to me."

Also included is a foreword from Capaldi-era director Rachel Talalay. And, while the *Atlas* is clearly designed with younger readers in mind, Steve Cole hopes older fans might still learn a thing or two. "If there are fans who haven't seen the more recent episodes, and they get the book for the nostalgia of the old stories, I hope they'll also look at the new ones and think, 'Actually, that sounds like a good story to watch,'" he says. "All *Doctor Who* is *Doctor Who*, and whatever your preferences are, there's something represented in the *Atlas*." **DWM**



TITANIC
SPACE LINER

Once there was an ill-fated ship on Earth named the *RMS Titanic* that sank on its first voyage. Almost one hundred years later, the Tenth Doctor landed on a luxury cruise liner with the same name from the planet Sto, and it too met with disaster.

High above the engines was the engine deck – a high-tech chasm crossable only by a narrow bridge of nitrofin metal. Here, the Doctor's group was attacked by the Host, but cyborg Bannakaffalatta sacrificed himself to save them.

Public viewing decks and promenade corridors allowed passengers to gaze out at passing planets and marvel at the enormity of space.

There were many kitchens on board the *Titanic* to feed the vast number of passengers. After the ship's disastrous collision, the only surviving galley staff hid in Kitchen 5 but were eliminated by the reprogrammed Host robots.

The *Titanic* was controlled from the bridge, situated at the bow of the ship. Modern tech sat alongside an old ship's wheel connected to sensitive space sensors.

Captain Hardaker, who was dying from a terminal illness, took a bribe to help his family financially by destroying the ship. As a meteoroid shower approached from portside, he deliberately lowered the *Titanic*'s safety shields and was killed in the collision (along with most most of his passengers and crew).

Brave waitress Astrid Peth saved the Doctor by using a forklift truck to hurl the *Titanic*'s evil owner into the ship's engines – at the cost of her own life.

The *Titanic*'s dining area and ballroom was a vast, luxurious space for passengers, complete with an enormous Christmas tree to mark the festive voyage.

The logo for Max Capricorn's failing company. Kicked out by the other board members, Max wanted to frame them for the *Titanic* disaster while he retired happily to Penhaxico Two.

On Deck 22, the Doctor realised that the meteor impact had left the *Titanic* on a crash-course with Earth. Along with a group of survivors, he set off on an attempt to reach the bridge and regain control of the ship.

It was down to the Doctor to stop the *Titanic* crashing into Earth – and it barely missed Buckingham Palace! The heat of entering the planet's atmosphere fired up the secondary storm drive, saving the stricken ship.

The *Titanic* was powered by nuclear storm engines in the base of the ship. But after the disaster they were cycling down and on the verge of failing.

Deck 31 was the storage deck for the *Titanic*'s robot servants, the 'Heavenly Host'. A technical malfunction caused them to turn hostile, and they began to slaughter passengers all over the spaceship.

The creature who doomed the *Titanic* was its owner, Max Capricorn. He wanted the ship to crash on Earth so its engines would wipe out all life – while he hid in an impact chamber to survive.

In Kitchen 7, the Doctor exploited loopholes in the Host's programming in order to trick them into taking him to the mastermind behind the disaster.

The third issue in a new series of bookazines examining the landmark years of *Doctor Who*'s history...

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ALSO AVAILABLE
BBC
DOCTOR WHO
CHRONICLES
1965
BBC
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CHRONICLES
1975

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The Web of Fear

ALAN BARNES joins the Second Doctor and his similarly besieged friends as their extraordinary journey through the London Underground reaches its tense conclusion.

Finally, in Episode 6 of *The Web of Fear* we discover exactly where within the London Underground the alien Great Intelligence has made its headquarters: in the main ticket hall at Piccadilly Circus, elliptically shaped to match the famously busy roundabout directly above.

It's an entirely apt place for a cosmic entity with dreams of world conquest. The ticket hall was grandly remodelled from 1925-28 to the neo-Classical design of architect Charles Holden, its marble veneer and fluted columns proclaiming that this was the epicentre of London – the central locus of the British Empire, the new Rome. Next time you're passing through, look for the oak-framed map of the world's time-zones inside its central drum, giving the hour everywhere across the globe relative to your current location – indicating that, right now, you're standing at the figurative heart of the world. By taking over the ticket hall at Piccadilly Circus, the Intelligence has *already* conquered the Earth.

Production designer David Myerscough-Jones' tunnel and platform sets for *The Web of Fear* are rightly acclaimed, but creating an impression of Holden's now Grade II-listed ticket hall with just a few fluted columns, a low ceiling with illuminated square panels, a line of automatic ticket machines, lights and smoke was surely a greater challenge.

Top: The Yeti invade the Underground in *The Web of Fear* (1968).

Above: Scenes from the final episode, set in the main ticket hall of Piccadilly Circus station.

Right: A publicity shot of Jack Watling as Professor Travers.

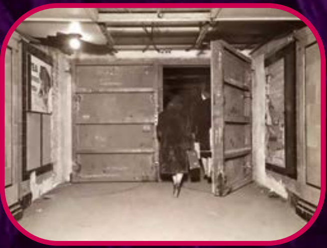
What happens *after* the Intelligence is banished back to the ether? In *Remembrance of the Daleks* (1988), the Seventh Doctor (Sylvester McCoy) implies that the business of "the Yeti in the Underground" was hushed up by the authorities. As well it might have been, given that none of it could have happened but for a catastrophic failure *by* the authorities. Beginning in World War II, a series of thick, tunnel-blocking metal floodgates were installed at various stations along the Underground network, to prevent flooding caused by enemy bombs – including at South Kensington, Embankment and Charing Cross. More were installed in the 1950s, at the height of the Cold War – including at Tottenham Court Road. If the gates had been closed at South Ken or any of these others when the fungus first appeared, the Intelligence could never have gained its London foothold... could it?

There are multiple points of comparison between Hammer's *Pit* and *Web*.

A cover story would have been required, but what? Maybe we can get an idea by turning to the Hammer Films version of Nigel Kneale's *Quatermass and the Pit* (1967), in which another ineffable alien menace is discovered along the Central Line. "UNDERGROUND APE MEN" screams a newspaper hoarding that bears witness to weird discoveries at Hobbs End station. (Londoners won't flee until the menace spreads, however.) But military martinet Colonel Breen (Julian Glover) has an explanation ready – the mysterious aliens found at Hobbs End were nothing but forgotten Nazi propaganda, the remains of a deliberate scare dumped on London in an experimental V-weapon. Not so far removed from the "bacteriological warfare" idea proposed by Corporal Blake in Episode 2 of *The Web of Fear*.

There are multiple points of comparison between Hammer's *Pit* and *Web* – not just its Underground setting, but the presence of a military unit headed up by a rigid Colonel... a bushily bearded, bow-tie-wearing Professor... a handsome lady scientist... a bespectacled TV reporter desperate for an interview... even a high-tech headset that extracts experiences from the brain.

Back in **Doctor Who Magazine** issue 442 (published in 2011), *The Fact of Fiction* noted several points of similarity between the first Intelligence story, *The Abominable Snowmen*, and Hammer's 1957 production *The Abominable Snowman* (singular) – another big-screen remake of a Nigel Kneale TV original. Although it's just possible that writers Mervyn Haisman and Henry Lincoln could have seen Hammer's *Pit* – which was previewed on some ABC cinema screens in late September and October 1967, ahead of its general release on 7 November – while working on their scripts, it's more likely to have influenced the editing and production of the piece. So perhaps there's a line we can draw between open-minded assistant palaeontologist Miss Judd (Barbara Shelley) to *Web* egghead Anne Travers (Tina Packer), then to the Doctor's later scientifically trained sidekicks Zoe (Wendy Padbury) and Liz Shaw (Caroline John) – all three of whom were part-developed by story editor/producer Derrick Sherwin.



In the second week of November, *The Web of Fear* was brought forward in the production schedule, to allow more time to develop the story that became its on-screen successor, *Fury from the Deep* (1968). If the two hadn't swapped places, would *Web* have become the last story to feature Victoria (Deborah Watling) instead? Wouldn't it have been neat if Victoria had been adopted by Professor Travers, while Travers' daughter went off into space with Jamie and the Doctor?

Now there's a counter-factual to contemplate...

Top left: Barbara Judd (Barbara Shelley), Dr Roney (James Donald) and Professor Quatermass (Andrew Keir) in Hammer's *Quatermass and the Pit* (1967).

Above left inset from top: One of the metal floodgates under Trafalgar Square; Tina Packer as Anne Travers.

Essential INFO

▸ In the first three episodes of this six-part classic, a strange force brought the Doctor, Jamie and Victoria into a London Underground network infected with a weird fungal web – a product of the ethereal Great Intelligence, which found a route back to Earth after Professor Travers reactivated a control sphere for one of its robot Yeti servitors. A military unit based at Goodge Street forms the last bulwark against the web. Someone within HQ is working for the Intelligence... but who?

▸ Episode 4 incorporated the biggest pre-filmed sequence of the serial – a set-piece battle at Covent Garden between Colonel Lethbridge-Stewart's men and ferocious Yeti touting 'web guns'. The majority was shot on Sunday 17 December 1967 at the TJ Poupart yard and warehouse off Shelton Street, with the extensive stunt and firearms work choreographed by Derek Ware, founder of the HAVOC group. John Levene, formerly an uncredited Cyberman in *The Moonbase* (1967), featured as a Yeti – his first credited role on *Doctor Who*, prior to serving under Lethbridge-Stewart as Sergeant Benton from *The Invasion* (1968). Unable to complete all of his ambitious schedule in one day, director Douglas Camfield reassembled his team at Shelton Street on Sunday 14 January.

▸ The original two-inch videotapes for all four episodes were wiped by the BBC Engineering Department in the autumn of 1969. 16mm off-screen film recordings made by BBC Enterprises for overseas sale aired in Australia (in various regions between 1968 and 1970), Hong Kong and Singapore (in 1970), New Zealand (in 1971), Gibraltar and Zambia (in 1973) and finally Nigeria (before 29 April 1975). Enterprises' last surviving prints were presumed to have been junked in 1974, but a copy of Episode 1 was located not long after. In 2013, it was announced that prints of Episodes 2, 4, 5 and 6 had been returned from a TV relay station in Jos, Nigeria. Episode 3 remains unaccounted for... but fan-made soundtrack recordings survive, plus off-screen 'telesnaps'.

▸ Now five-sixths complete, *The Web of Fear* placed 16th (out of 241) in DWM's *First 50 Years* poll of 2014.

Above from top: The Doctor (Patrick Troughton) examines a Yeti control sphere; a Yeti goes on the attack in Covent Garden.

Episode 4
FIRST BROADCAST: 24 February 1968

With a Yeti loose inside the Goodge Street HQ, Professor Travers cries a warning…

00m 38s Travers' daughter Anne (Tina Packer) runs straight into a second Yeti… which strikes her down in a moment captured in a couple of oft-seen publicity stills (see below). However: in the finished programme, Anne is wearing a different outfit – the smart black trouser suit she changed into some time between Episodes 2 and 3. Most likely this scene was originally 'previewed' for the benefit of the BBC photographer who attended camera rehearsals for Episode 2, then acted out properly a fortnight later. Likewise, the Professor (Jack Watling) is wearing his paisley cravat in the publicity still corresponding to the Episode 3 cliffhanger, but just a bow tie on screen.

01m 08s TV journo Harold Chorley has gone AWOL. Believing him to be the Great Intelligence's agent, with designs on the TARDIS, the Doctor (Patrick Troughton), Jamie (Frazer Hines), Victoria (Deborah Watling) and Driver Evans (Derek Pollitt) are in the tunnels, en route to Covent Garden. "Come along, this way," says the Doctor, leading them on towards his ship… but the scripted ending of this scene was dropped just before recording. Originally, Evans restrained Victoria as the others moved off: "'Ere, what is this Tardis [sic] we're looking for?" he asked. "Well… um… It's a police box," she replied, then followed her friends. "Well, ask a daft question – get a daft answer," said Evans to himself.

01m 45s On the Central Line, Colonel Lethbridge-Stewart (Nicholas Courtney) and Staff Sergeant Arnold (Jack Woolgar) run into Captain Knight (Ralph Watson) and his party, beaten to Holborn by the fungus. "Just as if it knew what we were up to, sir," Arnold tells the Colonel, in a line intended to be given "(quietly)" – perhaps as if the Intelligence, which secretly controls Arnold, was *smirking*…?

Probably the fungus has rolled westwards along the Central from Liverpool Street (which it passed through on the Circle back in Episode 2) – ie, following the course taken by Jamie and Evans in Episode 3.

The Colonel describes an alternative route to Holborn via the Piccadilly Line, changing at Leicester Square. The end of this scene was also dropped before recording. As written, Arnold turned aside to Corporal Blake (Richardson Morgan) and said, "'Struth! He's been doing his homework, ain't he?" – perhaps as if the Intelligence was seeking to sow doubts about the Colonel?

02m 51s The Doctor's party finds the way to Covent Garden blocked by the fungus – which must have come down from Holborn. Next, the Doctor empties Evans' tobacco tin, in which he wants to place a snipped-out section of web, taken for analysis. On screen, he simply disregards Evans' complaint about the loss of his tobacco – but in Terrance Dicks' Target Books novelisation (1976), he reproves Evans' habit: "Smoking's very bad for you…" (In his previous incarnation, he once enjoyed a pipe, of course, in 1963's *The Cave of Skulls.*)

Soon, they run into Arnold – who had gone ahead with Knight, following the Colonel's Piccadilly Line plan. Arnold says that he'll tell the Colonel that the line is now blocked outside Covent Garden, and instructs the Doctor's party to get back to HQ: "We'll be along in a few minutes." But wherever they are right now – somewhere between Covent Garden and Leicester Square on the Piccadilly, or Leicester Square and Tottenham Court Road on the Northern – why wouldn't the Doctor's party meet up with the rest of the Colonel's group en route? At the top of this scene, Blake heads off screen right, back to the Colonel's mob. But the Doctor's party departs screen left, heading to Goodge Street. How can this be? Did the Colonel get his party lost – somewhere in Leicester Square station, perhaps?

04m 35s Back at Goodge Street, the Doctor revives Anne – with smelling salts, it appears (the action was unscripted). Plausibly, these might have been the same salts that Penley (Peter Sallis) passed him to revive the clubbed-unconscious Leader Clent (Peter Barkworth) in the second episode of *The Ice Warriors* (1967) – but since the episode in question is missing from the BBC archive, we don't know if the Doctor then pocketed the phial.

Coming round, Anne insists the Yeti have taken her father – but how can she know? The first Yeti dragged Travers out of the Ops Room after the second had KO'd her

Right: A dramatic publicity photo featuring Tina Packer as Anne Travers.

in the lab, so wouldn't her first thought be to imagine they might have killed him?

In fact, Anne's dialogue was amended from the camera script. Originally, she asked the Doctor: "My father? Is he...? Did the Yeti...?" – then wondered, "Where is he? ... He went to the Ops Room – isn't he there?" The Doctor shook his head... at which point Anne realised, "They've taken him" – and fainted.

After Jamie and Victoria take Anne to the common room, the Colonel saunters in from the direction of the main door and asks the Doctor: "What's this I hear about Travers?" But who could have told him anything about whichever of the Traverses he means? It couldn't have been Jamie and Victoria...

To the Colonel, the Doctor describes the Intelligence as a "formless, shapeless thing floating about in space like a cloud of mist, only with a mind and will." In the draft, the Colonel pointed out, not unreasonably, that "this stuff in the tunnels isn't a gas." No, agreed the Doctor: "This is just one of it's [sic] physical forms."

All this, plus the Doctor's admission that he has a craft that travels in time and space, plays out to the accompaniment of Wilfred Josephs' *Space-Time Music Pt 2* (1967) – also heard in Episodes 1 and 2.

10m 12s The Doctor and Victoria speculate that Travers was taken because he was close to being able to control one of the Yeti spheres, using a specially built unit – but in which case, why not simply kill Travers and destroy the unit? Terrance Dicks covers this in his novelisation, with Anne producing said unit from her pocket: "'Luckily I was working on it myself when they attacked... I don't think it was damaged when I fell.'" Lucky indeed – but it doesn't matter, because they must be wrong about the Intelligence's reason for taking Travers, as we'll see in Episode 6.

Alone, Jamie counsels the fretful Victoria... who doesn't believe the Doctor can find a way out. This scene ran on in the camera script, with Jamie saying they've been in worse spots than this: "Yes, but we've always been able to get away in the Tardis [sic] before," replied Victoria. Was her despair meant to anticipate the doubts that will result in her departure at the end of the next adventure, *Fury from the Deep*?

12m 04s In the Ops Room, the Colonel outlines his plan to take a party above ground to collect the TARDIS from Covent Garden, approaching the station via Neal Street. We don't see it on the map, but the most direct route from the Chenies Street HQ exit – just under a mile in length – would involve turning right into Gower Street, proceeding past the British Museum, continuing south-west into Shaftesbury Avenue, then crossing over into Neal Street... directly opposite the current site of the Forbidden Planet Megastore.

Simultaneously, Arnold, Lane (Rod Beacham) and Evans will attempt to take a trolley through the tunnel, to load the TARDIS onto. In the camera script, the Colonel continued: "There'll be no time for hanging about, so I don't want any stragglers – keep together. If we do get split up, you'll have to get back to H.Q. as best you can."

In the Ops Room, the Colonel outlines his plan to take a party above ground to collect the TARDIS from Covent Garden.

Shortly afterwards, Arnold warns Evans not to skive off... at which point a studio scene was dropped from the camera script, set in a small circular area beside the heavily studded, now half-open surface door: "The walls are of tough concrete and the beginnings of a circular staircase leading down into H.Q. can be seen." Standing beside the half-open door, the Colonel addressed the men waiting in single file behind Blake – one of whom carried a bazooka: "Now don't forget chaps, there's only one round for the bazooka, and two hand grenades. We're going to need these to blow the gates at Covent Garden. So if we run into trouble – Don't waste the ammunition."

13m 49s In the draft script, the writers suggested a location shot, showing soldiers running from the door across Chenies Street: "Identifying fortress would heighten reality," they noted. "Desirable, but doubt that film time will allow." It didn't, and the whole sequence was substituted by this simple (unscripted) shot filmed at the TJ Poupart yard location – not ten minutes from Covent Garden, as the Colonel claims.

These manoeuvres are backed by the sound of Syd Dale's *Impending Danger*, as recorded by the European Sound Stage Orchestra (previously heard in Episode 2).

Meanwhile, the Doctor has found his sample of web missing from the tobacco tin, casting further suspicion on Evans – but Evans has already left on the trolley mission, Jamie tells Knight. In the draft, he instead told the Captain: "Well, as the Doctor said, that fungus is such weird stuff that it could have →

Top: Colonel Lethbridge-Stewart (Nicholas Courtney) briefs his troops.

Far left: Victoria (Deborah Watling) is reassured by Jamie (Frazer Hines).

Left: The Colonel prepares his men for battle in Covent Garden.

→ vanished on it's [sic] own." And maybe it did – because we'll never be told exactly how and why the sample came to disappear.

Knight is initially reluctant to accede to the Doctor's request to be allowed to fetch component parts for the control box from street level. "It's terribly important. Please," urges Anne – and Knight's unrequited crush will prove fateful, since the camera script made it clear that Knight was "wanting to help Anne" when he asked where the Doctor would find the necessary parts. "Oh plenty of electrical shops around Goodge Street," the Doctor told him. Indeed, by the early 1970s Tottenham Court Road (adjacent to Goodge Street) had become well-known for its many electronics retailers, including Premier Radio (at no 23), Lind-Air Optronics (no 25), GW Smith & Co (Radio) Ltd (no 27) and Lasky's Radio (beyond the long-demolished Berkeley cinema at no 30).

Wearing respirators, Arnold and Lane push the trolley into the fungus. Hearing their screams, Evans hauls the trolley out… finding Lane's web-covered corpse.

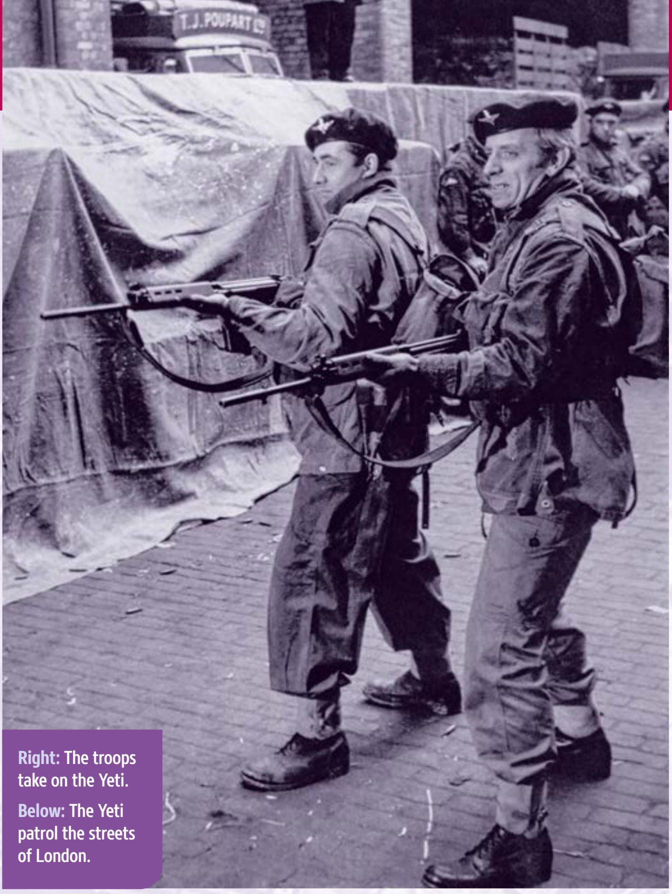
16m 43s Exit Rod Beacham – who later developed a parallel career as a writer, authoring the *Blake's 7* episode *Assassin* (1981) and developing at least two ultimately unmade *Doctor Who* serials: *Hebos* (in 1980-81) and *Poison* (in 1982).

16m 53s The Yeti advance on the Colonel's party past a still-intact pub – The Crown & Anchor (est 1904), at the junction of Neal and Shelton Streets. Surrounded from all directions, the Colonel's mob retreat inside a yard – but the Yeti keep on coming, lumbering forward to a tune familiar from episodes of *The Tenth Planet* (1966), *The Moonbase* and *The Tomb of the Cybermen* (both 1967): *Space Adventure*, composed by Martin Slavin and performed by Norman Ramin and his Orchestra, extracted from the LP *Chappell Recorded Music* (1964).

While multitudes of Yeti massacre the men, Knight stands sentry while the Doctor loots M Thomson, "Electricians" – prompting the ever-moral T Dicks to note how "At the back of his mind he hoped that the Government would remember to pay compensation…"

21m 16s Knight has been killed by a Yeti… drawn by the model Yeti placed in his

pocket, explains the Doctor, back at HQ. Evans protests his innocence – leading into an exchange dropped from the final scripts. Originally, the Doctor's response – "Now, now. No one's accusing you of anything" – failed to placate the Welshman. "Well I don't know so much," he said, then nodded in Jamie's direction. "Way he looked at me when I said Lane and Staff had got the chop – well, you'd think I'd done it."



Right: The troops take on the Yeti.

Below: The Yeti patrol the streets of London.

22m 18s Meanwhile, the Colonel and Blake have retreated inside a warehouse – where a Yeti drags Blake to his death from atop a pile of crates, in a sequence backed by Edwin Braden's *Spine Chillers 1* (1961).

Blake's demise was radically reworked from the draft scripts, which featured no warehouse. Instead, the Colonel had gone to the fallen Blake's assistance in the yard; following the Doctor's return to HQ, the scene cut to an unnamed street further along, with the Colonel staggering on, half-carrying the limping Blake. "It's no good sir – I'm only slowing you down. They'll get us before we make Goodge Street," said Blake, after stumbling. "Nonsense man. Not far now. Anyway we've shaken them off," insisted the Colonel. But then two Yeti appeared ahead, and the pair ducked into an alley – Blake telling the Colonel he'd catch him up once he'd caught his breath. The Colonel went to scout out the far end of the alley, but as soon as he'd gone, Blake limped back to the entrance, out of shot. Finding him gone, the Colonel called out: "Blake? Blake, where are you?" – only to hear the Corporal yelling from the distance: "Run sir!" Cue a burst of gunfire from off – Blake using the Colonel's discarded gun against the Yeti. Then: "A scream. Silence." To himself, the Colonel muttered: "The fool. The stupid…" As the two Yeti appeared at the end of the alleyway, the now defenceless Colonel turned and ran.

Surrounded from all directions, the Colonel's mob retreat inside a yard.

On screen, Blake's exit proved more perfunctory – but Richardson Morgan would eventually get to sacrifice himself heroically as technician Rogin in *The Ark in Space* (1975).

Back at HQ, the Colonel finds that someone planted a model Yeti in his pocket, too. At which point Travers returns – flanked by two Yeti!

Episode 5
FIRST BROADCAST: 2 March 1968

00m 51s Travers has been possessed by the Intelligence – which reveals that the Doctor, whose mind "surpasses that of all other creatures", has fallen into its pre-prepared trap. In the camera script, the Doctor's mind surpassed "that of other humans", but this was changed late in the day – perhaps to avoid the implication that the Doctor, whose precise origins had not yet been revealed in the series, might be human after all?

The Intelligence has invented a machine to drain all the Doctor's knowledge and experience – but he must "submit willingly". The reason why was covered in lines lost from the draft. "His brain is complex. I have no wish to destroy such a delicate instrument," said the entity. "Instrument! Is that what you call it?" countered Jamie. "Of course. It is only a control unit for the machinery of the body," replied the entity. "This is monstrous! You can't just tamper with a human mind!" the Colonel exploded. "Why not? Your biologists experiment with animal and plant life every day," said the Intelligence. "But

WHO'S TO BLAME?

Held at Piccadilly Circus in Episode 6, Professor Travers tells Victoria how everything that's happened is all his fault, since he tampered with a Yeti sphere: "People killed, London invaded, all because of my wretched curiosity." Victoria tells him not to blame himself... and she doesn't know how right she is.

Many years later, in *The Snowmen* (2012) – which dramatises the genesis of the Great Intelligence, in Victorian London – the Eleventh Doctor (Matt Smith) will give the nascent entity the notion that the London Underground circa 1967 was a "Key strategic weakness in metropolitan living", by showing it a souvenir tin with the Tube map on it. Who knows what the Intelligence would have done after being reconnected to a Yeti otherwise – returned to Tibet, perhaps?

More significantly, that future Doctor will use a 'memory worm' hidden in that souvenir tin to "empty" the Intelligence's host Dr Simeon (Richard E Grant) – inadvertently showing the Intelligence how to possess the dead. It will repeat the trick on Padmasambhava in *The Abominable Snowmen* (1967), then its spy in the Underground. Travers' tampering was nothing compared to all *that*...!

Top: The Doctor's tin with its Underground map from *The Snowmen* (2012).

Left: The Doctor (Matt Smith) confronts Dr Simeon (Richard E Grant).

Above: Simeon falls victim to the memory worm contained within the Doctor's tin.

Below: The web fungus overwhelms the Underground base.

we're not plants! We're different..." began the Colonel. "Not to me," came the reply.

The others will go free if the Doctor submits, continues the Intelligence – including Travers: "I'm only using this body to communicate with you." But there must be more to it than that...

04m 30s Taking Victoria hostage, the Intelligence gives the Doctor 20 minutes to choose to cooperate. Disregarding the others, Jamie makes for the door... but the scenery flat wobbles when he immediately slams it shut on the Yeti stationed outside.

Jamie tells the Colonel that the Intelligence didn't keep its word in Tibet, in *The Abominable Snowmen* (1967) – but when? Perhaps he's referring to how the entity had supposedly promised the High Lama Padmasambhava (Wolfe Morris) that it would eventually release him (a fact revealed in a soliloquy), or to how the hypnotised Abbot Songsten (Charles Morgan) had told the Doctor that the Intelligence had "broken its promise" by spilling out of its cave...

08m 53s While the Doctor works on the control box with Anne, Jamie and the Colonel have concluded that Victoria can only have been taken south. So they plan to head Travers' group off across ground, via the surface door... seen here after being dropped from Episode 4 (see **12m 04s** above). Details of the Colonel's planned route were lost from the camera script: "Turn right, then left down Tottenham Court Road. They'll have passed there by now, so we'll go straight on to Leicester Square... try to get down there." (They'd have to do some serious running.)

But the fungus is behind the door – and since this is the surface door, it must be coursing at least through Chenies Street beyond. Co-writer Mervyn Haisman knew the location of the surface door well, since he used to pass through Chenies Street every day while attending the Royal Academy of Dramatic Art in the 1940s: "I used to get off at Goodge Street and walk through to Gower Street past an entrance to a sealed-off Underground station... used by troops in transit," he told **DWM** in 1998.

11m 06s Having shut the fungus behind a fire door, Jamie and the Colonel find themselves in the Ops Room, held at gunpoint by Evans – who's convinced that one of them is the traitor. His reasoning, alas, goes unexplained. This sequence was much simplified from the draft script, in which the Colonel entered the room and began to address "a figure in army beret" sitting in "an armchair with its back to the open door". But when 'Evans' failed to respond, the Colonel crossed to the figure... and picked it up with one hand, discovering it to be a crude dummy. "What the –" boggled Jamie, before the door slammed shut behind them. Spinning around, they saw Evans – who'd been hiding behind the door, gun readied: "Didn't want to take no chances, see," he explained.

15m 29s Heading back into the tunnels, Jamie spots a hippy necklace dropped between the rails. "This is Victoria's!" he exclaims. "We're on the right track..." According to anecdote, this scene occasioned some rehearsal hi-jinks, with Jamie finding a pair of ladies' knickers instead: "These belong to Miss Waterfield! I'd recognise them anywhere!" Over the years, the exact details have varied in the telling.

17m 59s Back at HQ, Evans watches as the Doctor successfully uses voice control to direct a Yeti sphere. "Hey, that's great!" says Evans. "Make a smashing toy, that would." Given that the writers eventually fell out with the production team over merchandising rights for their subsequent creations, the Quarks, one wonders if this was partly wishful thinking on their behalf.

Soon afterwards, the Colonel and Jamie encounter Arnold, who tells them how he saw Victoria and the Professor (now free of the Intelligence's influence) being held on a platform at Piccadilly Circus. On screen, Arnold fails to account for how he survived amid the fungus. In lines dropped from the camera script, the Colonel speculated that Arnold might be immune to the fungus. "Immune? Is that possible?" queried Jamie, showing an anachronistic understanding of the concept of 'immunity' (which dates from the late 19th century, in the modern sense). "Don't know..." mused the Colonel – "but he's the only one to have come out of that stuff alive...! It's worth investigating," he concluded. "No time, sir," insisted Arnold.

23m 03s Having discovered that the Doctor and Anne have gone to Warren Street to capture a Yeti, Jamie and the Colonel have headed out of HQ to warn the pair about the advance of the fungus... leaving Evans to dress Arnold's head injury, here. "Take your gear back to the lab," Arnold tells Evans – "And when you've done that, you can come back and shift that chair..." What's he on about? What chair?! In fact, this weird non-sequitur was a hangover from the original version of the Ops Room scene at **11m 06s** above; he means the armchair that Evans was supposed to have sat his "crude dummy" on. "No right to bring this armchair in here!" barked Arnold in the draft. "Belongs in the common room!"

Evans and Arnold retreat as the fungus breaks through the wall of the lab... →

Episode 6

FIRST BROADCAST: 9 March 1968

→ **04m 44s** Via his microphone, the Doctor has ordered his ‘tame’ Yeti to resume acting on orders from the Intelligence until told otherwise… hence his and Anne’s dialogue in the draft, after they met up with Jamie, the Colonel and then Arnold in the tunnels, and found themselves surrounded by Yeti. “Which one is…” began Anne – but the Doctor shushed her, to avoid giving away to the Intelligence’s as-yet-unidentified agent the fact that they had a Yeti under their control…

“Our time’s up! We’re all together. They’ve come to fetch us!” says Arnold. In the draft, the Doctor observed, slowly: “But we’re not all here… are we!” (Meaning Evans, of course – who deserted after the fungus breached HQ.)

07m 02s Victoria and the Professor have been taken up to the ticket hall at Piccadilly Circus, where the pyramid-like machine that the Intelligence intends to use to drain the Doctor’s mind has been installed. This scene ran on in the draft, with the Professor wondering, “If only there was something…” – then clocking the power cable snaking into the ‘pyramid’. “If I can only fuse the main supply…” he said. Producing a pen knife from his pocket, he told Victoria to stay still and not panic – then goaded the guard Yeti to take a swipe at him: “But Travers has been waiting for this. As the arm begins to crash down, Travers falls to the ground.” Then, as the Yeti dragged the screaming Victoria back towards a ‘cage’ made up of metal crush barriers, the unhurt Professor opened his eyes… and began “sawing furiously at the cable with his pen knife”. Alas: “From behind him, a second Yeti appears. Suddenly, Travers cries out with pain as it stamps down on his arm.”

Right: The Doctor and Jamie are held prisoner by a Yeti.

Right below: The poster for *Block-Busters*.

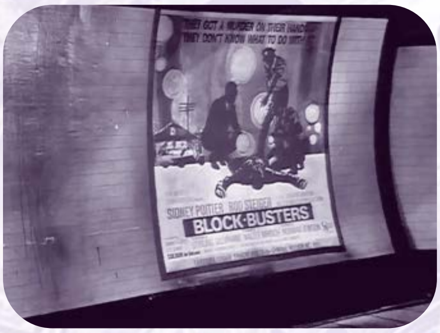
PICCADILLY CIRCUS
CADILLY

The final shot was from Travers’ point of view, looking up at the Yeti: “Its upraised arm crashes down towards camera.”

09m 09s Arnold has given the Yeti the slip… but the Doctor, Jamie, Anne and the Colonel have been brought to the platform at Piccadilly Circus. It ought to be no surprise to the Doctor that the Intelligence is stationed here; he could have worked it out long ago. When the TARDIS first landed at Covent Garden in Episode 1, he told Jamie and Victoria that he’d managed to move his ship “perhaps half a mile from where we were expected to land”. Covent Garden and Piccadilly Circus are almost exactly half a mile apart…

While they wait – for the Yeti to round up Evans, we presume, hence the significance of the lost “not all here” above – the Doctor tootles the tune to *The Skye Boat Song* on his recorder, in an unscripted embellishment. Famously, this 19th-century air commemorates the escape of the Jacobite Bonnie Prince Charlie from the battlefield at Culloden in 1746. Is the Doctor trying to calm Jamie’s nerves? Or wind up potential Intelligence spy Lethbridge-Stewart – presumed to be an “Anglicised Scottish aristocrat” by director Douglas Camfield?

Taking the microphone that commands the tame Yeti, Jamie hides in a sand bin before the Doctor is led away into a corridor, to be fitted with a strange headset…



13m 50s The corridor in which the Doctor uses the control box to temporarily freeze the Yeti is adorned with a poster advertising a movie called *Block-Busters*, starring Sidney Poitier and Rod Steiger – blatantly the poster for the recent crime thriller *In the Heat of the Night* (1967) with a fictional title pasted over. (Two days after recording, *In the Heat of the Night* was announced as one of the nominees for the Oscar for Best Picture.)

Adjusting the headset, the Doctor was scripted to mutter his intentions to himself: “I see… yes… mmm… very ingenious! But – if I take this wire… and reverse this…”

Meanwhile, Anne, the Colonel and Evans are brought into the ticket hall. In the draft, they found Victoria cradling Travers’ Yeti-gashed head in her lap, dabbing at the wound with her handkerchief: “He is not seriously hurt, but is shaken, and dazed…”

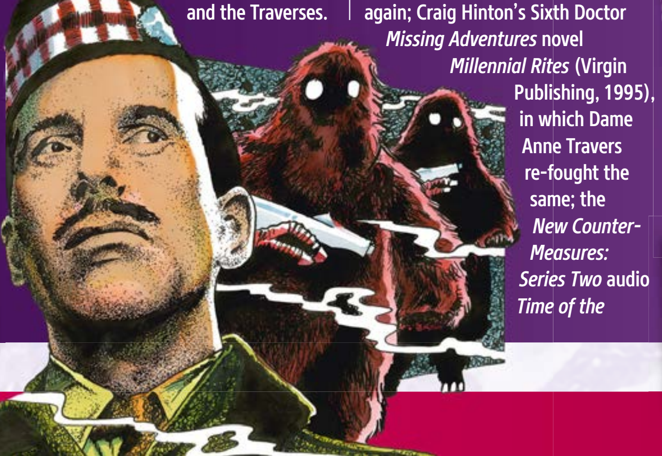
After the Doctor is led in, wearing the headset, the voice of the Intelligence promises (via the PA system) to reveal the identity of its agent soon enough…

GREATER INTELLIGENCE

Encountering Lethbridge-Stewart in Episode 4, Evans reminds the Colonel: “Drove you to Holborn, I did, sir…” That journey was dramatised in *The Ambush!*, a short story by Andy Frankham-Allen published by **DWM** in 2015 as a taster for Candy Jar Books’ ongoing *Lethbridge-Stewart* range – novels, novellas and short story anthologies featuring characters created by Mervyn Haisman and Henry Lincoln.

LETHBRIDGE-STEWART
THE FORGOTTEN SON
ANDY FRANKHAM-ALLEN
FOREWORD BY TERRANCE DICKS

Beginning with *The Forgotten Son* (2015), the range has expanded not only on the life and career of the former Colonel, but featured a great many other *Web of Fear* characters, too – including ‘Gwynfor Ivor’ Evans, Harold Chorley and the Traverses.



The Intelligence has also reappeared – in the novels *Times Squared* (2016), *Night of the Intelligence* (2017) and *Fear of the Web* (2018), among others.

Further spin-offs to have followed up *The Web of Fear* directly include: the 1995 video drama *Downtime* (see page 11), in which Lethbridge-Stewart, the Professor and a post-TARDIS Victoria battled the Intelligence again; Craig Hinton’s Sixth Doctor *Missing Adventures* novel *Millennial Rites* (Virgin Publishing, 1995), in which Dame Anne Travers re-fought the same; the *New Counter-Measures: Series Two* audio *Time of the Intelligence* (Big Finish Productions, 2017), and *The Diary of River Song: Series Six* instalment *The Web of Time* (Big Finish, 2019), in which the Doctor’s future wife joined forces with Captain Knight (again played by Ralph Watson) at the moment of the Yeti incursion.

DOCTOR WHO
THE MISSING ADVENTURES
MILLENNIAL RITES
CRAIG HINTON
The Diary of RIVER SONG
THE WEB OF TIME

Far left: *The Forgotten Son* by Andy Frankham-Allen; an illustration of the Colonel and the Yeti by Paul Vyse.

Left: *Millennial Rites* by Craig Hinton; *The Web of Time* from *The Diary of River Song: Series Six*.

whereupon the hitherto AWOL Chorley (Jon Rollason) enters the scene, having been found by Arnold in the tunnels. The subsequent action was very different in the draft, with Arnold introducing MP Chorley as the spy – "Always thought it might be him!" – and the Colonel hollering: "Well done, Staff! Hold him there!" Looking round "like a trapped animal", Chorley made a dash for it; dodging the Yeti, the Colonel and Evans grabbed hold of the shifty MP. Fearing for Chorley's safety, the Doctor yelled that it couldn't be Chorley – whereupon Arnold began to laugh as two of the Yeti moved in on the struggling trio. "Right! Stand still, you lot!" barked Arnold...

17m 01s Finally, the truth is revealed: the Intelligence has been concealing itself in Arnold's "lifeless" body. In the draft, the Intelligence confirmed to Travers that he was right in thinking he'd seen Arnold long before: "That's why I had you taken from H.Q. I then removed the thought from your mind..."

The Doctor settles himself inside the pyramid, ready to be absorbed... but Jamie orders the tame Yeti to attack Arnold. The pyramid is trashed – and with it, the Doctor's scheme to drain the Intelligence into himself!

21m 44s With his connection to the cosmic Intelligence cut, Arnold is left a burned-out husk. In the draft, however, he was suddenly restored to his original self. "Why... why am I dressed like this...?" he asked. Last issue, we saw how Arnold was originally meant to have been introduced as a commissionaire at the Natural History Museum. Now, he reacted with horror when he saw the Yeti: "That thing! I remember! I was doing my rounds in the museum... it came alive!" This jogged Travers' presumably freed memory: "Of course! I knew I'd seen him before! He was one of the commissionaires!" Thinking of his earlier mutiny, Evans wanted it confirmed that Arnold wasn't, in fact, a serving Staff Sergeant. "I was once..." said the confused Arnold.

The Intelligence lives on in space, however. "You mean it might come back?" asks Evans. The Intelligence might, but Evans won't – despite the writers' hopes. "He could have stayed on with Lethbridge-Stewart afterwards," Haisman claimed in 1998, "but the BBC got some very nasty letters from Welsh people saying, 'How dare you portray the Welsh as cowards! We're all brave men!'" Derek Pollitt did, in fact, serve under Nicholas Courtney's character as ill-fated UNIT squaddie Private Wright in the penultimate episode of *Doctor Who and the Silurians* (1970); he also played brain-drained neurologist Professor Caldera in the unfinished Fourth Doctor serial *Shada* (produced in 1979).

Finally, the truth is revealed: the Intelligence has been concealing itself in Arnold's "lifeless" body.

Next, the Doctor bids a hasty farewell to Travers (but not Anne, oddly) after Chorley threatens to interview him on TV. Needing a spare part for his TARDIS, he'll call in on the Professor's London home in the first episode of *The Invasion* (1968), only to find the Professor has gone to America with Anne for a year... with Isobel Watkins (Sally Faulkner), daughter of Anne's former tutor Professor Watkins (Edward Burnham), the sitting tenant. In fact, Travers was at one point intended to reappear throughout *The Invasion* – but Watkins replaced him, and most likely Isobel replaced Anne, after the production team chose not to pay the necessary fees to Haisman and Lincoln.

In the draft scripts, the 'good' Yeti emitted a signal as the TARDIS travellers made to leave. "Hey, Doctor! What about him?" asked Jamie. The Doctor thought for a second, then spoke one final command into the control box microphone: "Oh! Blow a fuse!" The Yeti did; fade to black.

23m 19s So the travellers trudge back through the tunnels towards Covent Garden. In the Target telling, they walk through a crunchy crystalline powder – all that remains of the web. Tidying up another loose end, noveliser Terrance Dicks has Lethbridge-Stewart muse to Travers: "'What the world needs is a permanent International Organisation to deal with this sort of thing. A kind of Intelligence Task Force... I think I'll send the Government a memorandum...'" Headed by Brigadier Lethbridge-Stewart, the United Nations Intelligence Taskforce, aka UNIT, will be well-established by the time of *The Invasion*. One wonders, though, if its name didn't hint at some narrowness in its original remit – a Taskforce to investigate the (Great) Intelligence, perhaps? **DWM**

Top: The Doctor is attached to the mind-draining machine.

Left: Sgt Arnold (Jack Woolgar) is revealed to be under the control of the Great Intelligence.

FURTHER INFO

DVD/BLU-RAY

COMPANY BBC Studios
YEAR 2021
AVAILABILITY Out now

VIDEO

COMPANY BBC Video
YEAR 2003
AVAILABILITY Deleted

SOUNDTRACK

COMPANY BBC Audio
YEAR 2021
NARRATOR Frazer Hines
AVAILABILITY In *The Lost TV Episodes Collection Five: 1967-1969*

NOVELISATION

Doctor Who and the Web of Fear
COMPANY WH Allen & Co/ Target Books
YEAR 1976
AUTHOR Terrance Dicks
AVAILABILITY Out of print

AUDIOBOOK

Doctor Who and the Web of Fear
COMPANY BBC Worldwide
YEAR 2017
NARRATOR David Troughton
AVAILABILITY Out now

APOCRYPHA

STEVE LYONS looks at the adventures we might have missed between television episodes.

What Is It? An independent short film set in the *Doctor Who* universe.

Who Wrote It? Andy Lane and Helen Stirling.

WAR TIME
STARRING U.N.I.T.
DOCTOR WHO

When Was It? It was originally released on VHS in August 1988.

Where Does It Fit? It's a solo adventure for ex-Sergeant Benton, at some point after his promotion to Warrant Officer in *Robot* (1974-75).

Why Does It Matter? It was the first release of its kind, paving the way for many more.

From the world of BBC TV's DOCTOR WHO
Starring JOHN LEVENE as Sgt. Benton
WARTIME CHRONICLES
WARTIME CHRONICLES
"An intriguing Ghost Story"
DOCTOR WHO MAGAZINE

How Do I Find It? It was reissued on DVD in 2017 by Reeltime Pictures with other material, under the name *Wartime Chronicles*.

WARTIME

"It's our game, Johnny – we can call you anything we want to. It's a game, and it's not over yet!"

A UNIT mission takes Benton home to Bolton, where his Land Rover breaks down and contact with HQ is lost. Exploring the woods where he once played as a child, he's haunted by ghosts of his past.

Wartime was the first licensed *Doctor Who* spin-off film, which isn't to say it had a *Doctor Who* licence.

Reeltime Pictures struck a deal with Derrick Sherwin, who created and retained the rights to the United Nations Intelligence Taskforce. This allowed Reeltime to explore a significant corner of the *Doctor Who* universe, as long as the Doctor himself was never mentioned. Stories about the Daleks and K9 had been published by others under similar arrangements, but UNIT is arguably less distinctive than either of those concepts. This story could easily have been told with regular soldiers – were it not for the presence of John Levene, reprising his *Doctor Who* role.

Even this gave the writers scant material to work with. Corporal/Sergeant/RSM Benton appeared in 16 television stories, but between them they tell us next to nothing about him. We're never even told his first name. About the only thing we learn about his civilian life is that he has a "kid sister" (*The Android Invasion*, 1975) – and *Wartime* doesn't mention her at all.

Instead, the film creates a back story for Benton from scratch. We meet his parents and older brother – or rather, we see visions of them, as all of them are deceased. Benton's father (played by Michael Wisher) was an army sergeant, killed at the Battle of Normandy, and his younger son only wanted to be like him. Chris died in a fall while playing chase with his brother. Benton has always blamed himself for this tragic accident, and felt his father blamed him too.

The visions torture Benton by bringing his guilt to the fore, but they also enable him to work through it. Their source is never made clear. They may only be

Left from top: A soldier (Nicholas Briggs) in *Wartime*; the original 1988 VHS release; the newly promoted RSM Benton (John Levene) with Sarah Jane Smith (Elisabeth Sladen) in *Robot* (1974-75); the 2017 DVD release *Wartime Chronicles*.

Above: Benton's transport breaks down.

Above inset: Michael Wisher as Benton's father.

Right: Benton sees a vision of his younger self (Steven Stanley).

products of Benton's mind, as he appears to conclude. They may be actual ghosts. We can only imagine his attempts to explain either in his official report.

Had this been *Doctor Who*, the ghosts would surely have been alien in nature, launching some kind of psychic attack. The radioactive canister that Benton is transporting may have been alien too – for why else would UNIT be interested in it? (Nor are they the only ones: while Benton is distracted, his driver is attacked by a mystery thief.) Perhaps this *was* the case, only, without the Doctor to explain it all to him, Benton simply never knew it. Like when Velma left the *Scooby-Doo* gang in the 1980s and suddenly their ghosts were all 'real' too...

In the end, this may be *Wartime*'s greatest strength: that it doesn't settle for being just *Doctor Who*-lite but finds its own tone. One more familiar element was added in 1997, however, when the film was remastered and slightly extended. In the newer version, the unmistakable voice of Brigadier Lethbridge-Stewart (Nicholas Courtney) gives Benton his orders via radio during the opening graphics.

This helps us to nail down the story's chronology. *Wartime* states that UNIT was founded in the late 1960s, as per the timeline established in *Mawdryn Undead* (1983). Benton's childhood flashbacks are dated to 1944, consistent with this. This would place *Robot* roughly at its time of broadcast, while the Brigadier and Benton retired from service in 1976 and 1979 respectively (*Mawdryn Undead* again). So we're looking at the years 1974-76 – perhaps shortly after Benton's last screen appearance in *The Android Invasion*. Later off-screen sources, on the other hand, suggest that both he and the Brig returned to active service in the 1980s...

And Benton's first name is John! The claim is staked here, but many *Doctor Who* stories have ratified it since, beginning with the 'Brief Encounter' story *Listening Watch* in the **Doctor Who Magazine** Winter Special 1991. And it was acknowledged by the Doctor himself for the first time in the *New Adventures* novel *No Future* (published by Virgin in 1994). Quite apart from ploughing a new furrow for *Doctor Who* fiction, *Wartime* has left a small but indelible mark upon the show's mythology. **DWM**

Top left and right: It's never made clear whether the battles in *Wartime* are real or a product of Benton's troubled mind.

Above inset: The retired Brigadier Lethbridge-Stewart (Nicholas Courtney) in 1977, in *Mawdryn Undead* (1983).

Left: *Wartime* is the last production to date in which John Levene has played Benton on screen.

All *Wartime* images © Reeltime Pictures.

Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

Review and illustration by
JAMIE LENMAN

Reviewed this issue

» *The Lost Resort and Other Stories*
Featuring The Fifth Doctor, Nyssa, Tegan, Marc and Adric
RRP £22.99 (CD), £19.99 (download)

» *The Eleventh Doctor Chronicles: Volume Two*
Featuring The Eleventh Doctor
RRP £22.99 (CD), £19.99 (download)

» *The Eleven*
Featuring The Sixth Doctor and Constance Clarke
RRP £19.99 (CD), £16.99 (download)

Available from bigfinish.com

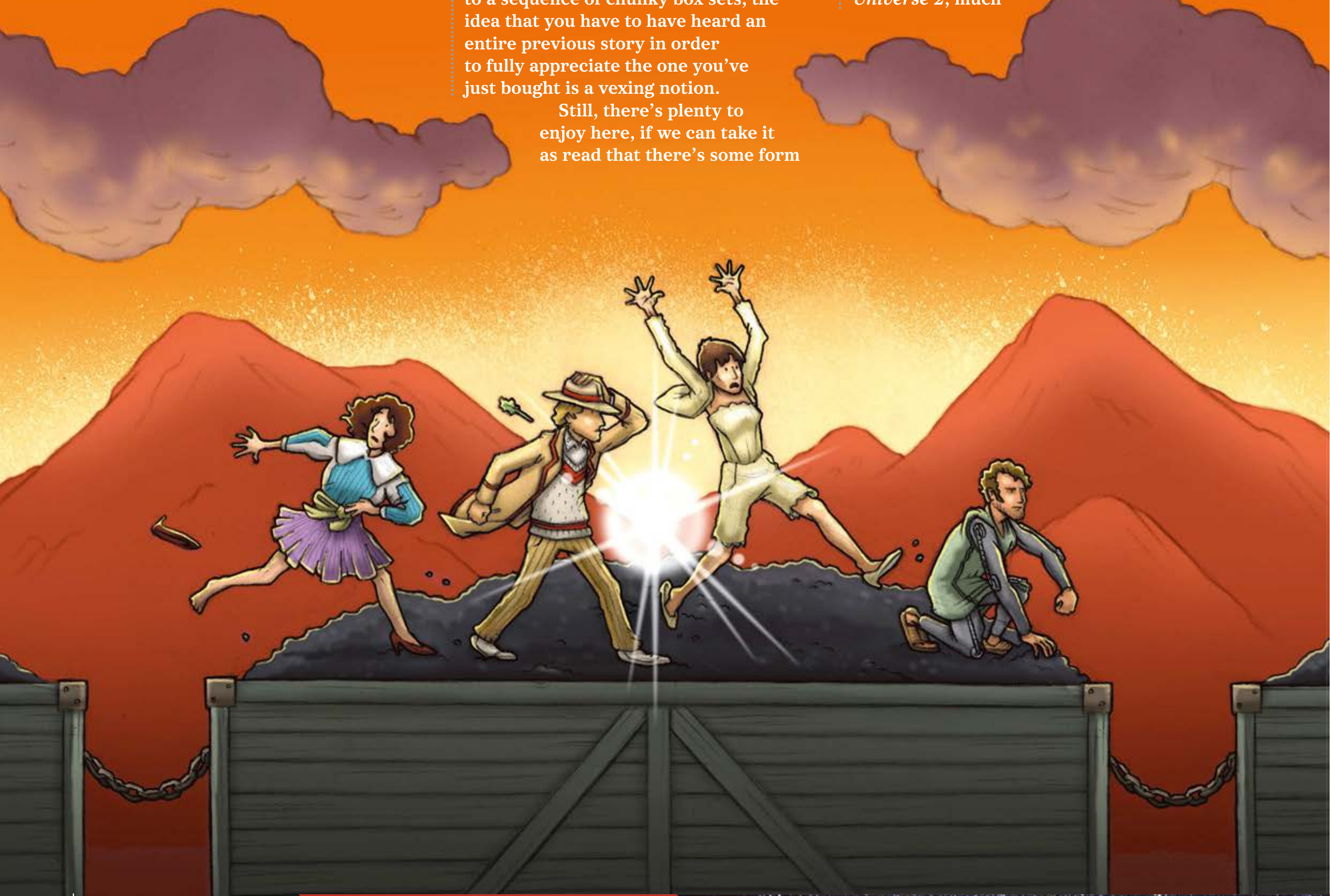
What's the opposite of a cliffhanger? A dramatic event that, instead of propelling us forward into the next episode, pulls us back into the previous one? A groundsitter, maybe? A *leftover*?

Whatever it's called, Big Finish's The Lost Resort and Other Stories starts with a whopper, indicating some chasmic rift between the Doctor and his three companions that we then spend the next two hours trying to heal, without ever really discovering the cause. Of course, continuity references within the range are part of the package, and the odd allusion to past events can be a fun way to invite further exploration. But as Big Finish moves from its monthly series to a sequence of chunky box sets, the idea that you have to have heard an entire previous story in order to fully appreciate the one you've just bought is a vexing notion.

PETER DAVISON • SARAH SUTTON • JANET FIELDING • GEORGE WATKINS
BBC
DOCTOR WHO
THE LOST RESORT
AND OTHER STORIES
FEATURING MATTHEW WATERHOUSE as ADRIC and NICHOLAS BRIGGS as THE DALEKS

Still, there's plenty to enjoy here, if we can take it as read that there's some form of underlying tension within our "funny little family", as Tegan puts it. And let's face it, with her around, when isn't there?

AK Benedict's *The Lost Resort* continues the long-running gag of the Fifth Doctor desperately trying to find some peace and quiet and, having landed slap-bang in the middle of a health retreat, it appears that he might have at last succeeded. In a set-up reminiscent of the recent *Dalek Universe 2*, much



of the action centres around a dilapidated hospital staffed by a team of angsty androids. By way of yet another resourceful narrative wrinkle, these are all played by Julia Sandiford, vacillating from sprightly and servile to spiky and hostile. Some of her best scenes are shared with Sarah Sutton's cool, grounded Nyssa, allowing a genuine bond to develop.

Benedict's spooky, spacious script is filled to the brim with colourful creations who haunt the gloomy facility and harbour their own secrets. Chandrika Chevli and Clare Louise Connolly are a heartbreaking team as a mother and her artificial son, while Glen McCready plays two warring brothers, each distinct in their misery. Really, though, *Lost Resort* is all about Adric, who finally forces the Doctor to confront his very literal ghosts. Matthew Waterhouse finds a subtlety absent from his television appearances, and his scenes with Davison succeed in being both poignant and constructive. The whole thing is rather undercut, however, by the fact that this is maybe the fourth or fifth time we've been reunited with the Alzarian stowaway since his untimely demise, and the time travellers' excessive grief over a divisive character who annoyed the heck out of them does rather stretch credulity in places.

Left: Peter Davison, Janet Fielding, George Watkins, Sarah Sutton and Matthew Waterhouse.

Above from top: Ajjaz Awad and Alana Maria.

> **Overall, *Lost Resort* is a beautifully written slice of melancholy, overflowing with gorgeous dialogue.**

Overall, *The Lost Resort* is a beautifully written slice of melancholy, overflowing with gorgeous dialogue, where dramatic incident plays second fiddle to emotional evolution. By the end we can truly sense that the mood has lifted, and we feel as if we've been treated to a therapeutic getaway of our own.

Holiday attempt #32795 gets off to a much better start in Sarah Ward's *The Perils of Nellie Bly,* with the blue-box four stepping out onto a Victorian steamship. Considering that this is (more or less) the same team that fox-trotted through 1982's *Black Orchid*, it's with a shiver of delight that we realise we might be in the middle of a 'pure' historical, and nary a nanobot or holocube in sight. Sydney Feder fills the whole of the screen as the titular journalist, nearing the end of her legendary round-the-world trip and narrowly avoiding all manner of dastardly sabotage. This time it's Tegan's turn to buddy up with a guest star, finding a willing partner in her fellow tomboy. Janet Fielding radiates indignation as a damsel in distress, and George Watkins' new(ish) recruit Marc finds his place as her dashing rescuer.

Indeed, the blockbuster vibe of this zippy little escapade is a welcome contrast to *The Lost Resort*; it makes a refreshing change to have the team devote their efforts to nothing grander than the safety of one human woman. As our regulars swing from sails, scramble over freight trains and even wrangle a coach and horses, you'd better have enough popcorn ready for what is undoubtedly the standout of the set. Just make sure there's a cushion on the floor for when you fall off the edge of your seat.

Finally, Martyn Waites' *Nightmare of the Daleks* is a return to the grand old tradition of *Doctor Who* plundering its inspiration from horror films. Many of the classics of the Philip Hinchcliffe era were cribbed from Hammer's treasure-trove of nasties. This version of 1980s *Who* borrows from Wes Craven's *Nightmare on Elm Street* franchise, casting the Daleks themselves as metallic Freddy Kruegers. Given the way in which they've infiltrated the dreams of so many people over the years, the idea that they could actually exterminate you in your sleep is enough to keep anyone's eyes open. Nicholas Briggs puts in a forceful performance as the Kaled killers, and the scenes of them gliding around a sordid, rusting hell-scape are thrillingly effective.

For all the scary setting though, *Nightmare* soon succumbs to its own hazy dream-logic, with solid objects whispering in and out of existence willy-nilly and people undertaking various actions purely because the piece requires them to. Ajjaz Awad and Alana Maria do their best with a pair of thin oil-rig workers, but even George Watkins doesn't sound wholly convinced by Marc's heroic speech as the finale approaches. Fittingly, it's the Doctor who saves the day, as Davison's electric repartee with his worst enemies more than justifies the price of entry. The actor's innate ability to invest any situation with a kind of desperate gravity is the key to his Doctor's appeal – and by extension, the appeal of this collection. →

Left: Peter Davison as the Doctor in a publicity shot for *Resurrection of the Daleks* (1984).

After an absence of three whole years, we're at last reunited with Jacob Dudman's faultless Matt Smith impersonation in the second set of *The Eleventh Doctor Chronicles*. Like some exotic, globetrotting uncle whose rare visits always warrant a special occasion, we're giddy with excitement to be with him again, and happily he does not disappoint.

Doris V Sutherland's *The Evolving Dead* plonks our hero onto an eerie space station with a horde of robo-zombies, a psychotic computer and a pair of estranged (undead) lovers, and he *still* manages to be the oddest flavour in the whole dish. Dudman recreates Smith's inflections to an absolute tee as he works his mouth around an avalanche of gobbledegook, frequently bending it into the trademark smirk that makes the bow-tied banterer such a joy to be around. *Dead* is a great example of how *Doctor Who* can take fantasy elements and give them a sci-fi explanation without sacrificing any of the fright factor, while at the same time tackling themes of ego, doomed relationships and the consequences of the Doctor's own meddling. Like all the best yarns, this one could have stood a few more episodes.

Framed by a slightly redundant 'video diary' device, Daniel Blythe's *The Day Before They Came* nevertheless succeeds in making us fall for the enigmatic Kayla Worthington, an earthbound misfit brought sparkily to life by Jo Woodcock. This adventure feels a lot like a season opener, with our main maniac zeroing in on a kindred spirit; Dudman and Woodcock make such a good team, it's a shame this is a one-time deal. Jacob Daniels and Joe Barnes provide some excellent comic relief as everymen caught in a crazy situation, and Nicholas Briggs, as the wonderfully silly Spongiform, takes a well-earned break from staccato shouting. Coming after the zombocalypse of *The Evolving Dead*, *The Day Before They Came* is neat, sweet and satisfyingly complete. A real treat.

> **Dudman recreates Smith's inflections to an absolute tee as he works his mouth around an avalanche of gobbledegook.**

BBC
DOCTOR WHO
FULL CAST AUDIO DRAMA
STARRING JACOB DUDMAN
THE ELEVENTH DOCTOR CHRONICLES
VOLUME TWO
BY DORIS V SUTHERLAND • DANIEL BLYTHE • CHRISTOPHER COOPER • TESSA NORTH
BIG FINISH

Right: Matt Smith as the Eleventh Doctor in *The Almost People* (2011).

Below right inset: Milly Thomas.

It has to be said that the greatest achievement of Christopher Cooper's *The Melting Pot* is to render a race of chirruping rodents as sympathetic and engaging, when they could so easily have been horrendously irritating. Praise must go to Milly Thomas as Elix for her sheer believability, and to Joe Jameson for channelling the raging frustration of disenfranchised gerbil Arvin with such commitment. At last, the Doctor's dialogue is slowed down to somewhere below 100 miles per hour, and Dudman shows us he's just as good at the calm, contemplative stuff as he is at the bubbling blather. Nicholas Asbury does a great job keeping us guessing as Preacher Stem, and although the twist is visible from the next star system, Cooper's points about fear and manipulation stand firm.

The quartet finishes up with Tessa North's *A Tragical History*, which, like *Nightmare of The Daleks,* is long on atmosphere but short on plot. Venice Van Someren and Laura Aikman put in fulsome turns as the residents of a grimily convincing debtor's jail, and Bethan Dixon Bate's upright reformer Dora Swift is yet more companion material. Unfortunately, the aims and means of the invisible alien are ill-defined, and an over-use of the clichéd 'creepy nursery rhyme' is, at times, headache-inducing.

Still, *History* does ask some intriguing questions about the Doctor's motivations, and when Dudman gives us not one but *two* Matt Smiths – each with their own separate tonality – all one can do is sit back and admire the craft. Hopefully someday Matt Smith himself will record a series or two for Big Finish, but it would be a huge shame if that meant we'd heard the last of his illustrious understudy. **DWM**

The Eleven

BBC
DOCTOR WHO
COLIN BAKER • MIRANDA RAISON • MARK BONNAR • LUCY GASKELL
THE ELEVEN
BIG FINISH

The second release in the ongoing *Sixth Doctor Adventures* line picks up on threads that have been woven through all of this month's releases – firstly a preoccupation with viral infection (hardly surprising), and secondly a fad for having particular actors play multiple versions of the same part. As listeners will know, this is par for the course where Mark Bonnar's deranged Time Lord, the Eleven, is concerned, but setting all three chapters in and around a society whose denizens are naturally blessed with psychic twins makes for a fascinating premise.

Bonnar never fails to delight with his cavalcade of voices, and Lucy Gaskell makes a vibrant debut as Miskavel, his/their blushing bride. Elsewhere, Miranda Raison seizes the opportunity to add a few streaks of colour to the otherwise plain Constance, and part of us almost wishes one of her alter-egos could have stuck around instead of the vanilla version. In fact, with so many personalities milling about, there's a danger that Colin Baker might be edged out of his own show. He doesn't appear in the middle instalment at all, and his presence seems incidental rather than instrumental when he *is* around.

However, for fans of the Eleven (aren't we all?), it does what it says on the tin.

Right: Mark Bonnar plays the Eleven.

Above right inset: Lucy Gaskell.

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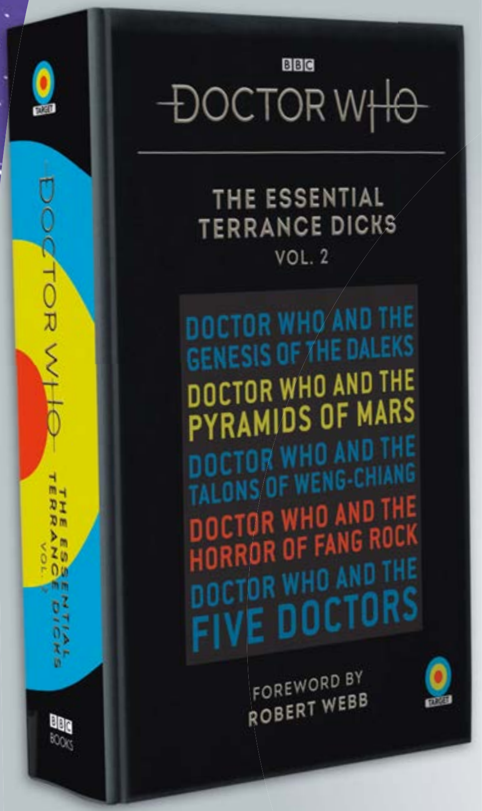
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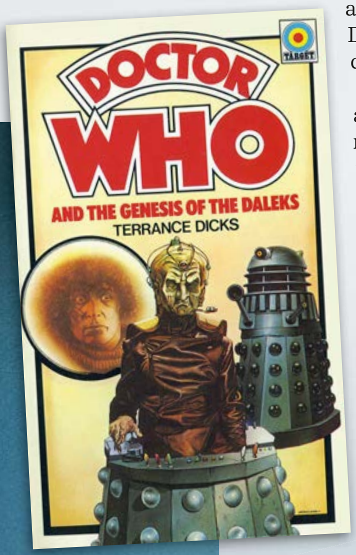
Comprises *Doctor Who and the Genesis of the Daleks, Doctor Who and the Pyramids of Mars, Doctor Who and the Talons of Weng-Chiang, Doctor Who and the Horror of Fang Rock, Doctor Who – The Five Doctors*
BBC Books RRP £25 (hardback), £9.99 (digital)

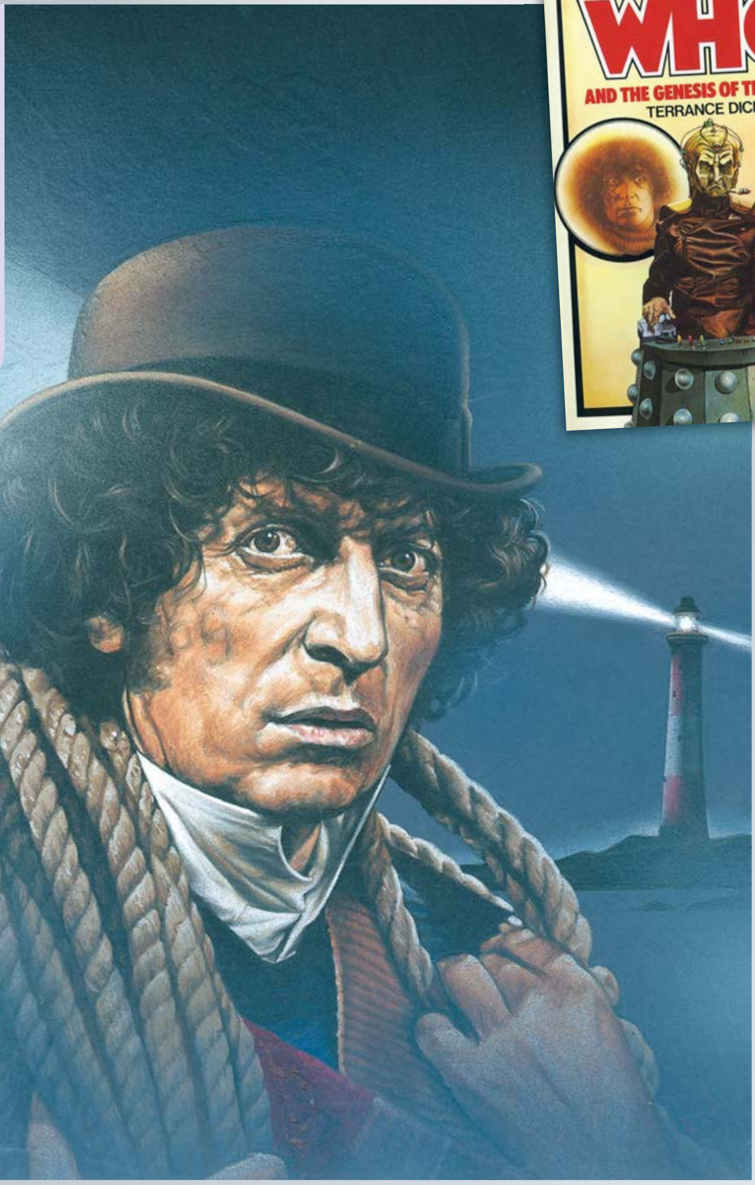
When we look back on the coronavirus pandemic, many of us will marvel at the things we did just to stay sane and safe. TV box sets have been exhausted, baking skills honed and entire online language courses absorbed. Some of us even picked up a book or two. Of the (recently expanded) Target library, 64 of the books were written by one man, and this second volume of *The Essential Terrance Dicks* brings together five more thrilling adventures.

As with Volume 1, the stories in this compendium were selected by public vote, and again we might suspect that voters were influenced more by the TV originals than the books themselves. With Dicks in straightforward script-to-page mode, the books don't set out to do anything particularly groundbreaking. This isn't a criticism. It's just a fact, for Dicks' writing always feels deceptively effortless.

In the foreword to Volume 2, actor-writer Robert Webb recalls how, as a child, he began to explore Target books as a way to experience stories he'd been too young to see on first broadcast. It's one of the obvious things that we have to remind ourselves of – that most of the range was published before such fancies as home video players were widely available, so Dicks believed it was his responsibility to novelise each story faithfully. This collection opens with *Genesis of the Daleks*, one of the rare 1970s adventures that remained fairly familiar back then, thanks to an abridged audio release and a few out-of-time repeats. Yet Dicks finds something new to offer us, whether it's a short scene where the Doctor and his party are attacked by mutos, or a very final end for Davros that appears to leave little chance of his survival.

Even with a basic adaptation like *Pyramids of Mars*, there are still a few deviations and tidy tweaks to savour. A prologue provides a lesson in the mythology surrounding Sutekh and his


DOCTOR WHO AND THE GENESIS OF THE DALEKS
TERRANCE DICKS
TARGET

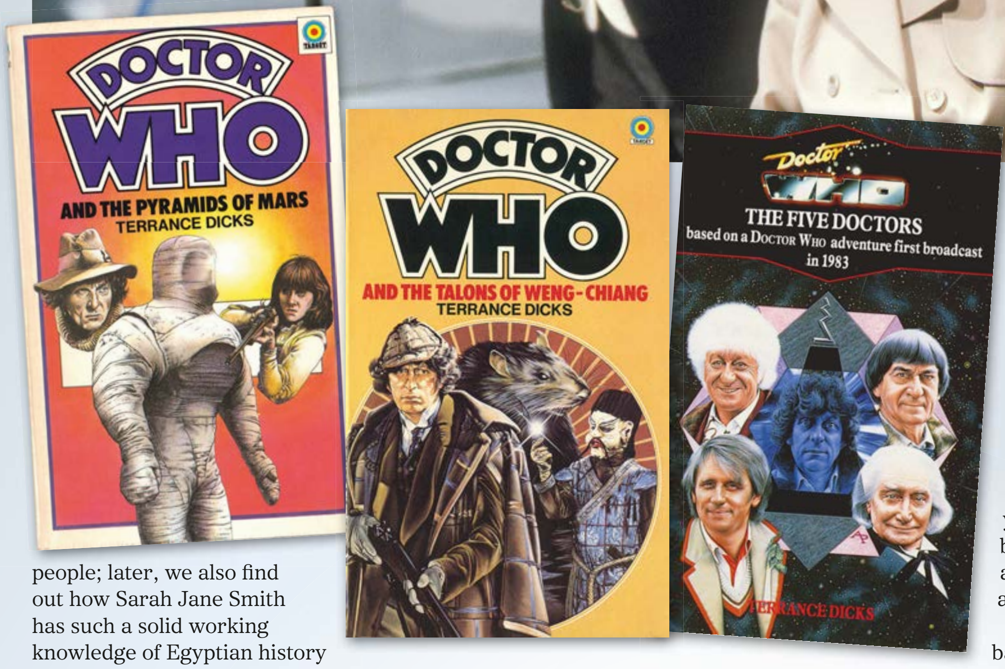


Below: Jeff Cummins' cover painting for the first publication of *Doctor Who and the Horror of Fang Rock* (Target, 1978).

Right inset: *Doctor Who and the Genesis of the Daleks* (Target, 1976), with cover art by Chris Achilleos.

Below right: The Doctor (Tom Baker) and Sarah Jane Smith (Elisabeth Sladen) in *Pyramids of Mars* (1975).

Left: The First Doctor (Richard Hurndall) and Susan (Carole Ann Ford) in *The Five Doctors* (1983).


DOCTOR WHO AND THE PYRAMIDS OF MARS
TERRANCE DICKS
DOCTOR WHO AND THE TALONS OF WENG-CHIANG
TERRANCE DICKS
Doctor WHO
THE FIVE DOCTORS
based on a DOCTOR WHO adventure first broadcast in 1983
TERRANCE DICKS

Below inset: *Doctor Who and the Pyramids of Mars* (Target, 1976), with cover art by Chris Achilleos; *Doctor Who and the Talons of Weng-Chiang* (Target, 1977), with cover art by Jeff Cummins; the 1991 Target reissue of *Doctor Who – The Five Doctors*, with cover art by Alister Pearson.

Bottom left: Leela (Louise Jameson) enjoys supper at the home of Professor Litefoot (Trevor Baxter) in *The Talons of Weng-Chiang* (1977).

Bottom right: Author Terrance Dicks in the 1970s.

people; later, we also find out how Sarah Jane Smith has such a solid working knowledge of Egyptian history – and there's none of that story's "I'm from 1980" nonsense, while we're at it. While *Horror of Fang Rock* is also largely vanilla in approach, Dicks treats us to another prologue (just over a page) that delves into "The Legend of Fang Rock", helping to set the tone and prepare young readers for what might be their first venture into age-appropriate horror fiction.

> Dicks believed it was his responsibility to novelise each story faithfully.

In recent years, *The Talons of Weng-Chiang* has come in for some fairly critical re-evaluation, much of which focuses on the Colonial attitudes present in the Victorian publications that the story pastiched. In the novelisation, Dicks adds a little social commentary, perhaps inspired more by Dickens than Fu Manchu. Though villainous magician Li H'sen Chang sees the people of London as "peasants", this actually positions them as his equals, all working for higher powers. There's also a sly dig at the casting of a Caucasian actor to play the role; Chang is authentically Chinese, unlike some of the music-hall performers Dicks describes as "English enough once the makeup was off". In addition, Professor Litefoot benefits from a backstory that reveals he turned his back on the pampered upper classes to conduct more fulfilling work among the people of the East End.

Sadly, the ghoulish old woman who helps discover a Thames murder victim is missing from the book, but instead we're offered a short history for another of Chang's victims, just in case we assume something more sordid about a young woman walking the streets of London after midnight.

Adapting his own script, Dicks worked at record speed to ensure *The Five Doctors* could be released just as the 20th Anniversary Special aired. (In fact, it hit the shelves a little early.) Some of the new material in the book would eventually surface on DVD in the Special Edition of the story, but one scene remains exclusive to the novelisation. In it, the Doctor's granddaughter Susan walks around a future Earth, in the reconstruction years after the Dalek invasion, before being captured by a terrifying obelisk and whisked off to the Death Zone for a reunion with her grandfather.

This second volume is a more evenly balanced representation of Terrance Dicks' output as an efficient and economical novelist, aided in some instances by scripts that were already top-notch thanks to writers such as Terry Nation and Robert Holmes. But two of these scripts were also Dicks' own – and in embellishing these he doesn't treat them differently from anyone else's. Dependable to the end, he just does the job that needs to be done. **JIM SANGSTER**

Doctor Who: The Roleplaying Game

Second Edition

BBC
DOCTOR WHO
THE ROLEPLAYING GAME
SECOND EDITION
CUBICLE 7 SEVEN

CHAPTER SIX
A BRIEF HISTORY OF SPACE AND TIME
AUTON DRONE
AXON (GOLDENFORM/WARFORM)
DOCTOR WHO | THE ROLEPLAYING GAME
208

Game

Publisher Cubicle 7
RRP £28.79 (PDF, available now)
£39.99 (hardback, to be published in 2022)

Doctor Who can make storytellers of us all. But for those who want help realising their imaginary adventures in space and time, Cubicle 7's second edition of *Doctor Who: The Roleplaying Game* is the ideal resource.

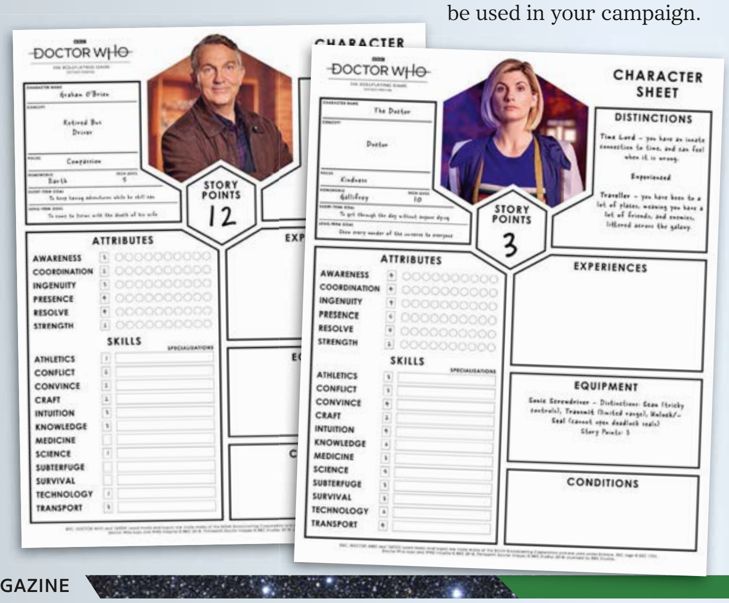
Tabletop roleplaying may seem an unlikely concept for people unfamiliar with the genre. David Chapman, along with his fellow writers and even the Doctor herself, offer a welcome to both seasoned veterans and new players. All you need is a die, a few copies of the enclosed character sheet, some pens and a group of family and/or friends to get involved.

The gamemaster is the showrunner – the 'Chris Chibnall' of the group – and the rest of the players are the actors performing the main roles. These can be the Doctor and their companions, an elite UNIT platoon, time agents... the gamesmaster provides the content from their imagination, and the core rulebook provides the 'Vortex System', whereby players spend skill points to alter the direction of the story. In effect, the game allows you to create your own episode of *Doctor Who.*

The package maintains a happy medium between giving players rules to follow and as much freedom with the fiction as they want. Chapters two to five elaborate on the mechanics of the game, a comprehensive volume of information that may prove intimidating to novice players at first glance. Nevertheless, the text continually offers support, easing into the logistics at a reasonable pace.

The Vortex System is consistent with the previous edition. However, the rulebook divulges the few main departures and the rationale behind them – most notably the jettisoning of 'traits' – in favour of keeping the gameplay engaging. The appendix accommodates for past players, explaining how to convert pre-existing characters to this second edition. Consider this the streamlined iteration of the game.

The presentation is strong. Reams of detailed biographies are complemented by a gallery of photographs from throughout the programme's history, as well as original artwork by Will Brooks. This features selected companions, supporting characters, monsters and villains that can be used in your campaign.



Top right: Pages from *The Roleplaying Game*, showing a Dalek, Autons and an Axon.

Right: Character sheets for Graham O'Brien and the Doctor.

The rulebook goes beyond prescribing spaceships and gadgets from the core canon – the namechecking of TARDIS toolkit items from *The Doctor Who Technical Manual* (1983) is particularly welcome. The rules compel players to consider how stories work, to develop attributes, experiences and motivations for the characters they inhabit. For fans of the current era, character sheets for the Doctor, Ryan, Graham and Yaz are enclosed, as well as a blank character sheet to copy, so you can create your own renegade Time Lord, alien fugitive from the 51st century, or even a new incarnation of the Doctor.

> In effect, the game allows you to create your own episode of *Doctor Who*.

The writing, though occasionally repetitive, exhibits an acute awareness that *Doctor Who* can go anywhere and do anything, and takes full advantage of that by outlining the programme's genre-defying story archetypes (from alien invasions of Earth to historical romps), proposing the use of a power-boosted, open-ended transmat beam here or a Blinovitch Limitation Effect there to change location or time period. If you need inspiration for a scenario, the rulebook provides many bespoke 'adventure hooks'. Some story prompts would make for intriguing television episodes, such as the lone Thal who returns to the ruins of the Dalek city on Skaro.

The game consistently puts the narrative power into the players' hands and offers a variety of options to keep the die rolling and the stories going. Here's hoping Cubicle 7 will publish further editions in the wake of Series 13 and beyond. **HARRY DRAPER**

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Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

THE ESSENTIAL TERRANCE DICKS
BOOK

The Essential Terrance Dicks is a two-volume collection featuring a selection of the author's *Doctor Who* novelisations, as chosen by fans.

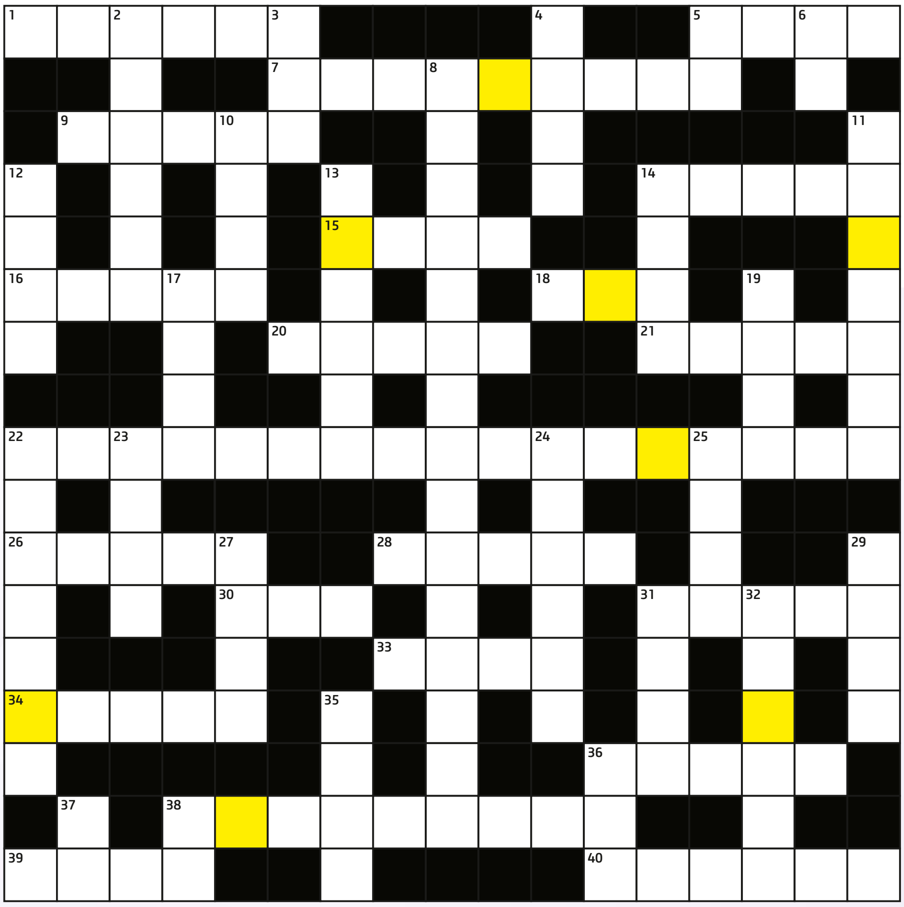
With a foreword by Robert Webb, *Volume 2* contains complete and unabridged versions of *Doctor Who and the Genesis of the Daleks*, *Doctor Who and the Pyramids of Mars*, *Doctor Who and the Talons of Weng-Chiang*, *Doctor Who and the Horror of Fang Rock* and *Doctor Who – The Five Doctors*.

Volumes 1 and 2 of *The Essential Terrance Dicks* are available now, RRP £25 each in hardback. We have FIVE copies of *Volume 2* to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword puzzle to form the name of one of the Doctor's companions.

BBC
DOCTOR WHO
THE ESSENTIAL TERRANCE DICKS
VOL. 2
DOCTOR WHO AND THE GENESIS OF THE DALEKS
DOCTOR WHO AND THE PYRAMIDS OF MARS
DOCTOR WHO AND THE TALONS OF WENG-CHIANG
DOCTOR WHO AND THE HORROR OF FANG ROCK
DOCTOR WHO AND THE FIVE DOCTORS
FOREWORD BY ROBERT WEBB

Do you know your Neeva from your Nevi?

DWM CROSSWORD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ACROSS

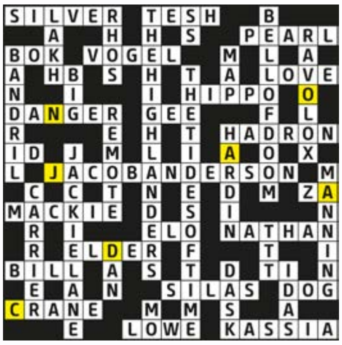
1 *The ____ of Ranskoor Av Kolos* (6)
5 He was killed by the Boneless (4)
7 Pike and Cherub, for example (9)
9 Info____ – data bank found by Jackson Lake (5)
14 She was enslaved by the Dominators (5)
15 Tegan described herself as a "mouth on ___" (4)
16 The Fourth Doctor claimed to have dropped one on Newton's head (5)
18 Daughter of Horg (3)
20 One of the Optera (5)
21 Donna Noble's arch-enemy (5)
22 Names the Second Doctor gave to the Daleks with the Human Factor (5,4,3,5)
26 Lupton's spider (5)
28 US President who became the Master (5)
30 Sister of Durkas Cicero (3)
31 She was killed by the Vervoids (5)
33 Gatherer Hade's assistant (4)
34 King of Atlantis (5)
36 Freedom fighter killed during the Dalek invasion of Earth (5)
38 Where you'd find the Animus (3,6)
39 A robot servant on the *Titanic* (4)
40 A manifestation of 25 Down (6)

DOWN

2 Urak, for example (6)
3 The Third Doctor enlisted Professor Clegg to help him study this phenomena (1,1,1)
4 Planet suffering from "irreversible inflation" (4)
5 _ *Bernice* – vessel trapped in the Miniscope (1,1)
6 He was killed by the Boneless (2)
8 Captain of the salvage vessel that snared the TARDIS (6,3,6)
10 Alien race defeated by Vikings: The ___ (4)
11 Inhabitant of the planet Sarn (7)
12 Brother of Tuar and Rega (4)
13 John ____ – appeared briefly in *City of Death* (6)
14 Planet visited by the Eighth Doctor (4)
17 (and 27 Down) Where you might find the Skarasen (4,4)
19 James ___ – played the Keeper of the Matrix (4)
22 General impersonated by the Slitheen (7)
23 He was married to Yaz's grandmother (4)
24 One of the Optera (6)
25 Evil from the dark places of the inside (4)
27 See 17 Down
29 Instrument the First Doctor pretended to play (4)
31 The name given to Barbara's character in early drafts of *An Unearthly Child* (4)
32 Midge's sister (6)
35 UNIT Colonel (4)
36 The Tenth Doctor found a clockwork robot under Reinette's __ (3)
37 Assistant to the Third Doctor (2)
38 The production code for *The Dominators* (1,1)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: JACONDA

THE COLLECTION: SEASON 10
BLU-RAY BOX SET

Jon Pertwee's fourth season as the Doctor, also starring Katy Manning as Jo Grant, has been reissued on Blu-ray in 'standard' packaging.

The Collection: Season 10 includes all five adventures from the 1972-73 season: *The Three Doctors*, *Carnival of Monsters*, *Frontier in Space*, *Planet of the Daleks* and *The Green Death*.

Alongside the remastered episodes, the box set also includes extensive special features, including exclusive making-of documentaries, studio recording footage, audio commentaries, photo galleries, subtitled production notes, optional CGI effects and much more.

The Collection: Season 10 is available now and we have **FIVE** copies to give away. If you'd like the chance to win one, answer the following question correctly:

DOCTOR WHO
THE COLLECTION SEASON 10
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6 DISCS

Who played the First Doctor in *The Three Doctors*?
A William Hartnell **B** Richard Hurndall **C** David Bradley

THE ELEVEN AUDIO DRAMA

The Eleven is a new full-cast audio drama in Big Finish's *Sixth Doctor Adventures* range. It stars Colin Baker as the Doctor, Miranda Raison as Constance Clarke and Mark Bonnar as the Eleven.

The Eleven is a Time Lord criminal whose past selves live on inside his head. Chaotic, yet brilliant, he has long been one of the Doctor's most persistent and dangerous foes. Now, with a companion of his own and a world on his wavelength, he's making his greatest play for power. Can the Doctor and Constance stop him, or will they be caught inside his web?

The set includes three audio adventures: *One for All* by Lizzie Hopley, *The Murder of Oliver Akkron* by Nigel Fairs and *Elevation* by Chris Chapman.

The Eleven is available from *bigfinish.com* priced £19.99 (CD) and £16.99 (digital). To have a go at winning a CD copy, just answer the following question correctly:

BBC
DOCTOR WHO
COLIN BAKER • MIRANDA RAISON • MARK BONNAR • LUCY GASKELL
THE ELEVEN

In which TV *Doctor Who* story did Mark Bonnar appear?
A *The Impossible Astronaut/Day of the Moon*
B *The Rebel Flesh/The Almost People*
C *The Wedding of River Song*

MISSY AND THE MONK
AUDIO DRAMA

MICHELLE GOMEZ
FEATURING RUFUS HOUND AND GEMMA WHELAN
FROM THE WORLDS OF
BBC DOCTOR WHO
MISSY
MISSY AND THE MONK

Missy and the Monk is a new box set featuring three full-cast audio adventures starring Michelle Gomez as Missy and Rufus Hound as the Monk.

Missy is no longer alone. She's stuck with a meddling Monk, in a TARDIS that won't fly without both pilots. It's a partnership neither of them wants; in fact, the Monk thinks Missy wants him dead, and he's not wrong. The two Time Lords must learn to live together, or die trying...

The stories in *Missy and the Monk* are *Body and Soulless* by James Goss, *War Seed* by Johnny Candon and *Two Monks, One Mistress* by James Kettle. It's available now from *bigfinish.com* priced £24.99 (CD) or £19.99 (digital), and we have **FIVE** CD copies to give away. Fancy a chance of winning one? Give us the right answer to the following question:

Who was the first actor to play the Meddling Monk?
A Kenneth Williams **B** Peter Butterworth **C** Sid James

THE LOST RESORT AND OTHER STORIES AUDIO DRAMA

The Lost Resort and Other Stories is a full-cast box set of audio adventures featuring Peter Davison as the Doctor, Janet Fielding as Tegan, Sarah Sutton as Nyssa, George Watkins as Marc and Matthew Waterhouse as Adric.

In *The Lost Resort* by AK Benedict, the TARDIS lands on the Soresia, a planetoid with an unusual temporal atmosphere where decay has taken hold.

Sarah Ward's *The Perils of Nellie Bly* sees the TARDIS crew arrive on the RMS *Oceanic*, where they meet notorious journalist Nellie Bly on the final leg of her attempt to travel the world in less than 80 days.

Nightmare of the Daleks by Martyn Waites is set deep within a drilling rig on planet XB93, where the crew members have been suffering nightmares about metallic creatures, killing them as they sleep.

The Lost Resort and Other Stories is available now from *bigfinish.com* priced £22.99 (CD) and £19.99 (digital). We have **FIVE** CD copies to give away – answer the following question correctly and one of them could be yours.

PETER DAVISON • SARAH SUTTON • JANET FIELDING • GEORGE WATKINS
BBC
DOCTOR WHO
THE LOST RESORT AND OTHER STORIES
FEATURING MATTHEW WATERHOUSE AS ADRIC AND NICHOLAS BRIGGS AS THE DALEKS

In which of the following TV stories did the Doctor visit a holiday resort?
A *Galaxy 4* **B** *42* **C** *Orphan 55*

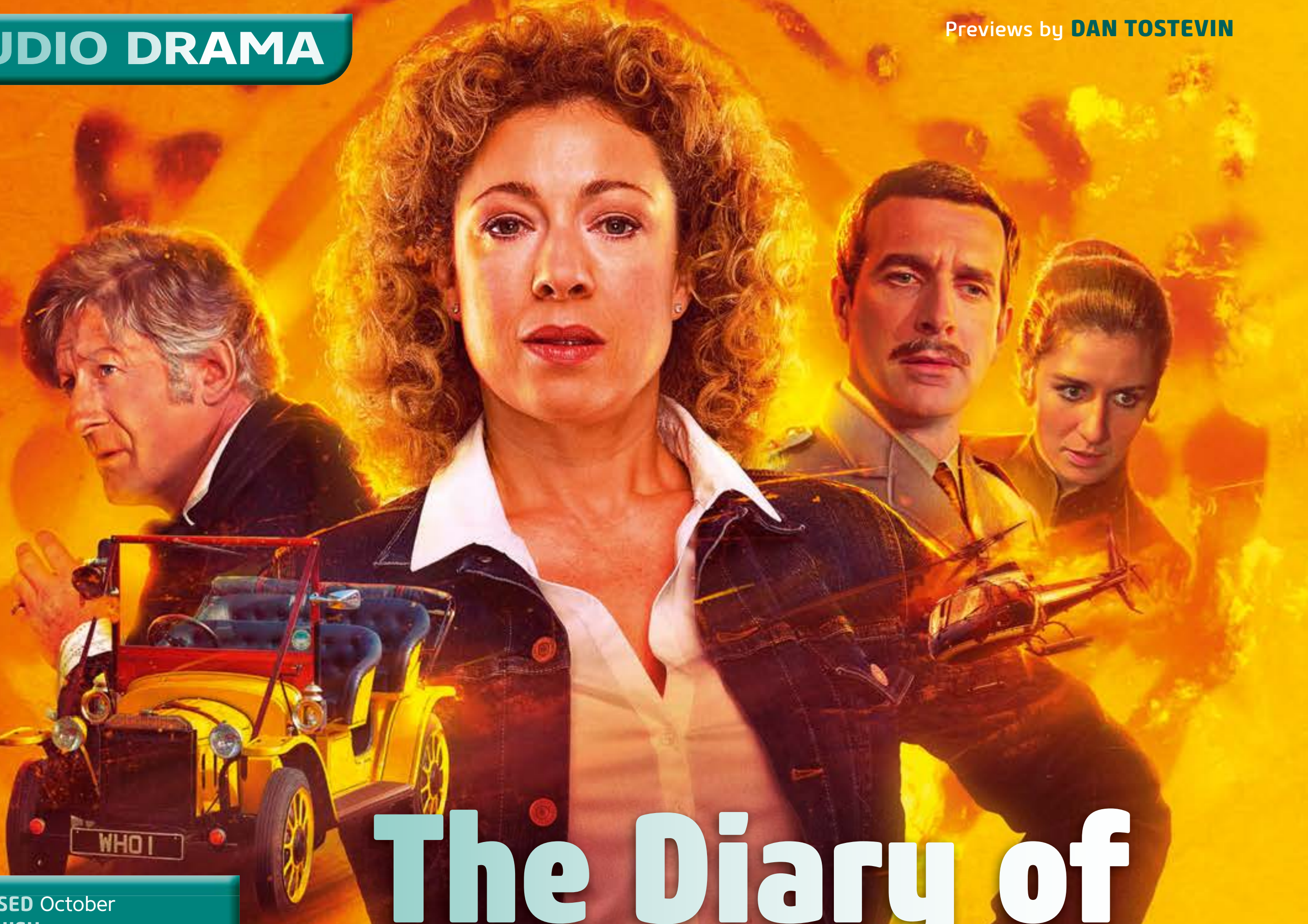
TERMS AND CONDITIONS The competitions open on Thursday 16 September 2021 and close at 23.59 on Wednesday 13 October 2021. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

Coming Soon…

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



The Diary of River Song

New Recruit

RELEASED October
BIG FINISH
RRP £24.99 (CD),
£19.99 (digital)

Comprises:
The Blood Woods
by **Lizbeth Myles**
Terror of the Suburbs
by **James Kettle**
Never Alone
by **Helen Goldwyn**
Rivers of Light
by **Lisa McMullin**

STARRING
River Song **Alex Kingston**
Liz Shaw **Daisy Ashford**
Brigadier Lethbridge-Stewart **Jon Culshaw**
The Doctor **Tim Treloar**
Beatrice Grey **Abigail McKern**
Sir Edward Hawkins/Captain Madsen/John **Michael Chance**
Lucy/Hilde **Claire Wyatt**
Yvonne/Herta **Holly Jackson Walters**
Tony **Dale Superville**
Professor Allen **Karen Archer**
Marco/The Higher Power **Jack Holden**
Pippa **Emma Swan**
Gemma **Dominique Moore**
Simon **James MacNaughton**

It's the 1970s (probably). The Third Doctor has been exiled to Earth and has taken a job as UNIT's scientific advisor. Alongside Dr Elizabeth Shaw and Brigadier Alistair Lethbridge-Stewart, he solves mysteries and thwarts alien invasions across the UK.

Or, at least, he used to. According to the Brigadier, the Doctor's current whereabouts are confidential. (According to Liz, that means the Doctor left without telling the Brig where he was going.) But until he returns, the vacancy at UNIT HQ will be filled by River Song – the time traveller who will one day become the Doctor's wife.

New Recruit takes place after *Doctor Who*'s seventh season (1970), and kicks off with a story called *The Blood Woods* from Lizbeth Myles. "Season Seven has such an incredibly strong identity of its own, different to any other season of *Doctor Who*," says Lizbeth. "This is two strongly defined aspects of *Doctor Who* – River and Season Seven – coming together. I wanted them to both feel like themselves; not to change either Season Seven's feel to fit around River, or River to fit around Season Seven, but have them both work together."

Lizbeth's story is inspired by British 'folk horror'. "So any clichés noticed in it are put there deliberately as homage!" she says, laughing. “The black dog as a sign of death... Wandering through forests... Unpleasant villagers... It was meant to be playing on all kinds of tropes, but with a little bit of history and science fiction.”

In James Kettle’s *Terror of the Suburbs*, Liz Shaw gets a new start in an idyllic neighbourhood. “She’s living a life of no obligations and glorious comfort, with every mod con, in the suburban town of Fetter Bailey,” says James. “She’s surrounded by lovely neighbours, having barbecues every day and cheese-and-pineapple parties every night. She can’t remember what she was doing before this, because her employers haven’t been in touch for a long time. But suddenly, her suburban idyll is disrupted when River Song lands on her doorstep and says, ‘There’s something funny going on.’

“It originally began as a ‘what if’ exercise: where would Liz Shaw live, and what would that be like? That led me into thinking about suburbia, and the 1970s suburbia which we think about in terms of sitcoms like *The Good Life*. Or *The Stepford Wives*, the great 1975 horror movie about idealised American suburbia. We think of the explosion in domestic technology – freezers, microwave ovens, stuff like that. A sanitised 1970s suburbia with hidden threats under the surface seemed like a fun milieu to put Liz and River into.”

The pair investigate a tech company in *Never Alone*, written by Helen Goldwyn. “Intertraxia is creating these devices that are way ahead of their time,” says Helen. “It’s stuff that we have nowadays but they shouldn’t have had back in that era, and of course River picks up on this immediately.

“There’s a theme running through this piece about individuality, and the fact that even the outcasts in society have got something incredibly valuable to offer,” adds Helen. “Human beings, as a species, don’t always recognise that. A lot of what I’m writing in recent times is about neurodiversity, and how thinking differently is something to be absolutely valued. The crux of this story is that there’s this not-very-nice external force that recognises the value of people who don’t think like everybody else.”

> “River’s built up this really tight bond with Liz Shaw and the Brigadier.”
> LISA McMULLIN

The story features two gifted young students, Marco and Pippa. “I wanted them to represent the introverted type and the extroverted type that you might meet, both of whom are often shunned by society,” Helen says. “One talks about their interests too much, and one is too socially uncomfortable to talk about his interests at all – but he probably has a wealth of amazing things that he could tell you, if he only had the confidence.”

The Doctor finally returns to UNIT HQ in Lisa McMullin’s *Rivers of Light*. “It’s really good fun, because the Doctor’s been sent on a wild goose chase,” says Lisa. “And in the meantime, River has been using his TARDIS as her own personal science lab. The Doctor obviously has no idea who she is, and she can’t tell him. And she’s also built up this really tight bond with Liz Shaw and the Brigadier, which puts the Doctor’s nose out of joint as well.”

But they must work together when reports arrive of something strange happening in Yorkshire. “In a little mining town, there are strange rivers of electric light running through the forests,” Lisa explains. “I was trying to tie in things that happened in the 1970s, like strikes and blackouts, but blur them and mix them up a bit...”

Opposite page main image: Tom Webster’s cover art for *The Diary of River Song: New Recruit*.

Opposite page inset: Writer Lizbeth Myles.

Above left inset: Writers James Kettle and Helen Goldwyn.

Left: Alex Kingston and Tim Treloar.

The Two Doctors

Below: Daisy Ashford and Jon Culshaw.

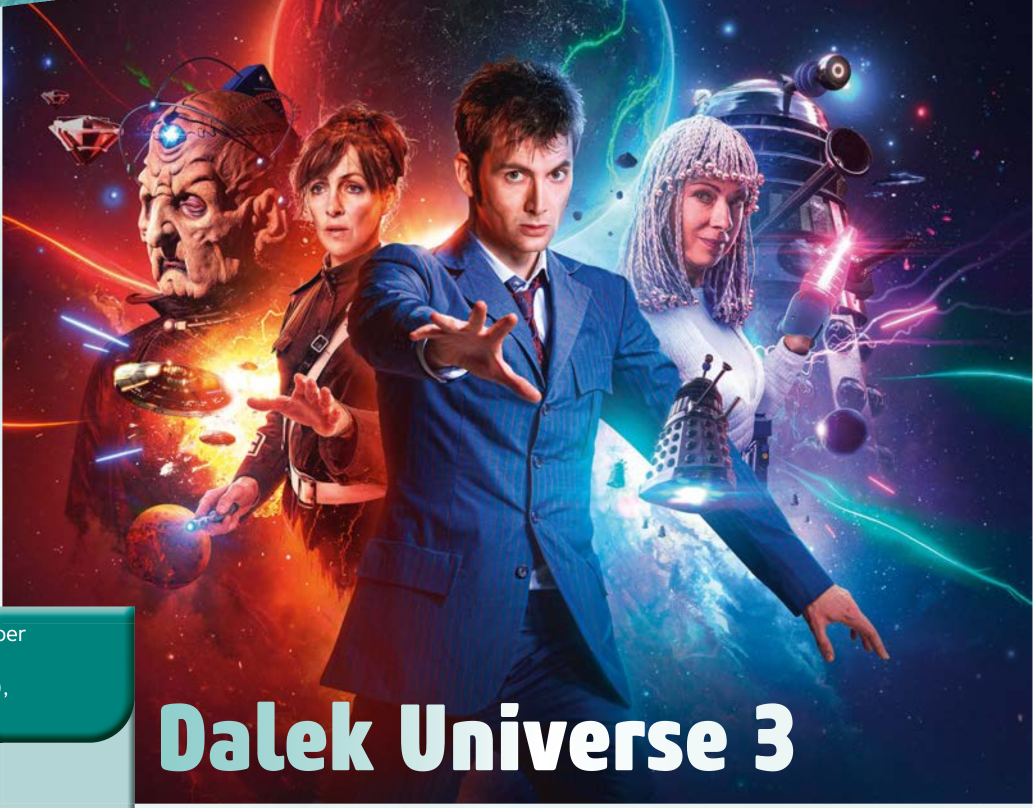
Below inset: Writer Lisa McMullin.

The heart of *New Recruit* is the evolving dynamic between Dr Liz Shaw and Dr River Song.

“Liz is quite resentful of River being there, at the start,” says Lizbeth Myles, writer of the first episode. “That was fun – one of the great joys of Liz is that she can be quite acerbic! But that softens throughout, so by the end she’s like, ‘I suppose maybe she can stick around.’

“I wanted to show how there might be a little uncertainty in their working relationship, but there was also this fundamental admiration for each other,” says Helen Goldwyn, writer of the third episode. “And when push came to shove, they would absolutely put themselves on the line and support each other.”

By Lisa McMullin’s finale, they’re firm friends. “I love the dynamic between River and Liz,” says Lisa. “In the TV series, Liz puts up with a heck of a lot. The fact that she gets called ‘Miss Shaw’ by the Brigadier is just appalling, because she’s a doctor in her own right. So it was quite nice to give her an ally – another female science expert – because it meant it was basically her and River against the Doctor and the Brigadier. They’re working together, but you get the sense that it was nice for her to have some sisterhood solidarity.”



Dalek Universe 3

RELEASED October
BIG FINISH
RRP £24.99 (CD),
£19.99 (digital)

Comprises:
The First Son
by **Lizzie Hopley**
The Dalek Defence
by **Matt Fitton**
The Triumph of Davros
by **Matt Fitton**

STARRING
The Doctor **David Tennant**
Anya Kingdom **Jane Slavin**
River Song **Alex Kingston**
Kamen Vers **Matthew Jacobs-Morgan**
Rodekka **Noma Dumezweni**
Karl Lamb **Paul Panting**
Davros **Terry Molloy**
Colonel Keelan/Ramell **Joseph Millson**
Vilsa/Jeska/Dranta **Ajjaz Awad**
The Daleks **Nicholas Briggs**

When we last heard from the Tenth Doctor and his friend from the Space Security Service, Anya Kingdom, they were caught in the crossfire between the Daleks and the Movellans. July's *Dalek Universe 2* ended with a Dalek hailing the duo with the words "Hello, sweetie!"

Dalek Universe 3 follows on from that cliffhanger with the arrival of River Song, the Doctor's time-travelling wife. But the version of River in Lizzie Hopley's script, *The First Son*, isn't quite what the Doctor expects. "John Dorney [the script editor] had the idea of River as a Movellan," Lizzie explains. "He said, 'I can just see the cover art: River Song with a Movellan wig! Nothing is cooler than that.' I wanted the Doctor seeing her for the first time to be a massive event – I can't wait to listen to that moment.

"But it's also unsettling," she adds. "It's certainly unsettling for Anya, because she has no idea what is the truth and what isn't. The Doctor, on the other hand, knows that River is clever. She could possibly be undercover, or she might be flirting with him – she might have chosen this extreme way of teasing him! I wanted to play with the audience as well, and leave it right up until the end to reveal whether this is a Movellan version of River or not. I kept getting notes saying, 'She's too Movellan, we need to River her up a bit!' I was losing some of the humour and flirtatiousness and sparkiness, so I put that in – but in a Movellan way, so it could have been programmed in."

This River has a son, the human-Movellan hybrid Kamen Vers. Lizzie was inspired by Ryan Sampson's performance as Luke Rattigan in the 2008 episodes *The Sontaran Stratagem* and *The Poison Sky*. "I loved his performance in that, and I saw Kamen as very similar," she says. "He's very volatile, and a bit scary. That performance of Ryan's was so funny and petulant. I wanted Kamen Vers to be funny, but terrifying as well."

A two-part story from Matt Fitton – *The Dalek Defence* and *The Triumph of Davros* – adds the creator of the Daleks to the mix. "In Davros' timeline, this takes place between *Destiny of the Daleks* [1979] and *Resurrection of the Daleks* [1984]," explains John Dorney. "He's been captured by Earth forces, but hasn't been put into a freezing state as he eventually turns up in *Resurrection*. There was always a gap in the middle, which we've opted to lean into, because the chance to have Davros and Movellans and all that is too exciting not to run with."

Matt's episodes delve deeper into those disco droids than ever before. "The Movellans are quite obscure, in the TV series," says John. "They're a little bit under-explored; they're just evil robots. So we wanted to cover some of their background and look for new angles."

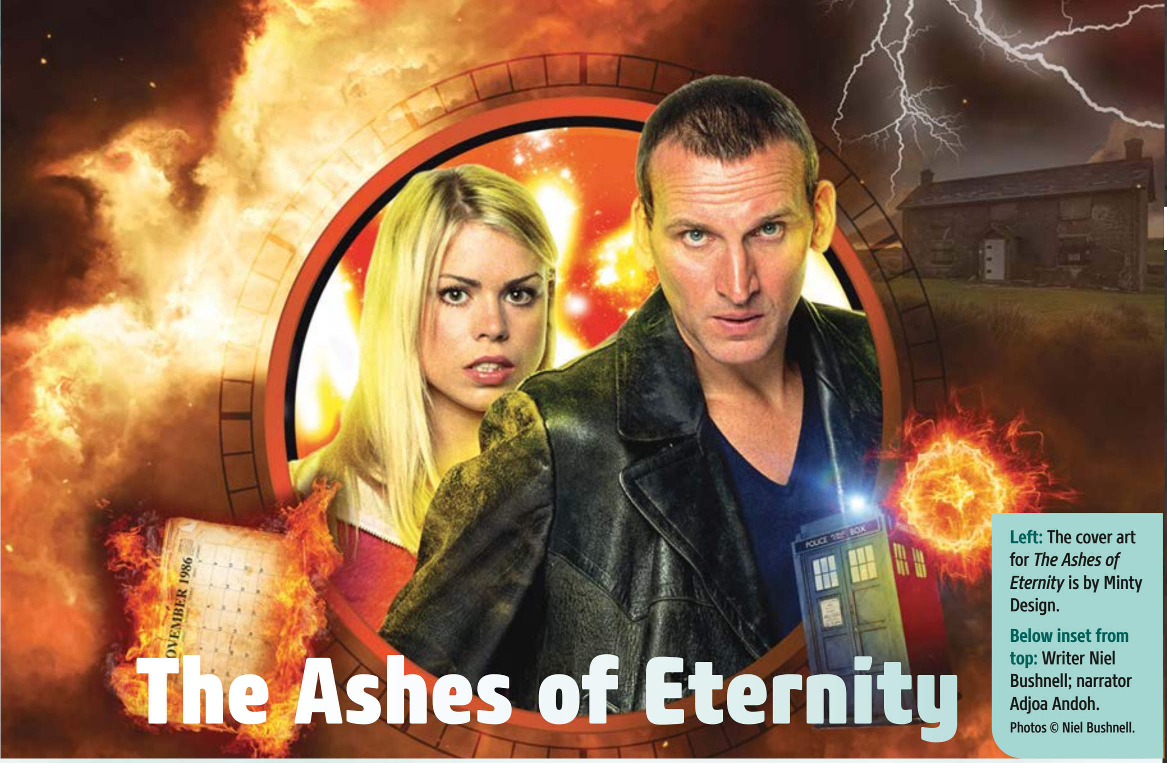
> This River has a son, the human-Movellan hybrid Kamen Vers.

But the main aim is to bring the *Dalek Universe* saga, which began in April, to a blockbuster conclusion. "It's the big, epic finale which pays off threads that have been bubbling away in the background," says John. "And there are at least one or two cases where I don't think people have even spotted that the thread are there. One of the things I'm quite pleased with, in terms of the overall arc, is that you can probably only get the sense of what the arc *was* when it finishes. That's hopefully going to be exciting for people to discover – it's paying off a lot of details that have been hidden in the previous episodes."

Top: Simon Holub's cover art for *Dalek Universe 3*.

Left: Alex Kingston in her home studio.

Right: Matthew Jacobs-Morgan.



The Ashes of Eternity

Left: The cover art for *The Ashes of Eternity* is by Minty Design.

Below inset from top: Writer Niel Bushnell; narrator Adjoa Andoh.

Photos © Niel Bushnell.

It all begins with the Ninth Doctor and Rose Tyler saving Sweden from an asteroid called Gavin.

"The Doctor is doing something that he thinks is going to be a help to the human race," explains Niel Bushnell, writer of *The Ashes of Eternity*. "But actually, what he ends up doing is unleashing something that has been dormant for a very long time – and is coming back to reclaim its birthright, as far as it's concerned. It sets off this chain of events that the Doctor and Rose have to deal with along with Peggy, who lives on a tiny isolated farm in Northumberland."

Hartlepool-born Niel chose to set the story in the north-east of England in part because he felt it had been under-represented in *Doctor Who*, and in part because his plot suited a rural location. "With *Doctor Who*, if you set something in the middle of nowhere, you've got licence for things to happen," he says. "*Aliens of London* [2005] was in the centre of London and *everyone* knew about it. But you could have fantastical things happen in the middle of nowhere and just the local people would know about it; nobody else would ever believe them. So I was trying to capture that sense of a small, isolated location."

RELEASED 7 October
BBC AUDIO
RRP £11 (CD), £9 (digital)

Written by **Niel Bushnell**
Featuring **The Ninth Doctor and Rose**
Narrated by **Adjoa Andoh**

That led Niel to invent Drochmutter Farm, home to Peggy Aitken. "She's an older character, so there's a lot of history and a lot of life there to dig into," he says. "Peggy has gone through the loss of a partner, and is dealing with that in her own way. She's very single-minded, and knows what she wants, but she's going through this tremendous change. She's lost the rock at the centre of her life, and it's about her trying to deal with that and come to terms with that, as the Doctor and Rose and this huge problem land on her farm."

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The Doctor, still dealing with the scars of the Time War, is familiar with loss himself. "Loss and rebirth – and, I guess, renewal – are the main themes of the story," says Niel. "Dealing with loss, how that changes you, how you move on from those things... I was really keen that the Doctor, at the end, didn't just leave as he often does. He sticks around a bit, to deal with some of the consequences."

The story takes place between the 2005 episodes *World War Three* and *Dalek*, which were part of an important era of *Doctor Who* for Niel. "I grew up with the Fourth Doctor onwards, but I had kind of drifted away a little bit," he recalls. "So when Russell T Davies [showrunner, 2005-10] did such an amazing job of reinventing and reinvigorating everything, I found the show anew."

Setting a new story in that period meant exploring the complicated relationship between the Doctor and Rose. "They obviously get on really well and grow to love each other, but there's also the sense that the Doctor can snap at any moment," says Niel. "There's a rage burning within him, and he doesn't quite know what to do with it."

The smaller details of that era were important, too. The name of Peggy's farm, Drochmutter, is a deliberate corruption of the Scots Gaelic *Droch Madadh-Allaidh*. "It's been the name of that land for centuries," Niel explains. "Over time, a syllable or so has just been dropped, and the spelling has changed. The border between Scotland and England is quite fluid throughout history, and so is the language. So the idea was that, at some point, this was called Bad Wolf Farm..." **DWM**

Upcoming Releases

AUDIOS

OCTOBER RELEASES

- *Dalek Universe 3* [Tenth Doctor] by Matt Fitton, Lizzie Hopley
Big Finish £24.99 (CD), £19.99 (digital)

- *The Diary of River Song: Series Nine – New Recruit* by Helen Goldwyn, James Kettle, Lisa McMullin, Lizbeth Myles
Big Finish £24.99 (CD), £19.99 (digital)

- *Torchwood: The Great Sontaran War* [Ianto Jones] by James Goss
Big Finish £10.99 (CD), £8.99 (digital)

- *The Third Doctor Adventures: Volume Eight* By Alan Barnes, Robert Valentine
Big Finish £24.99 (CD), £19.99 (digital)

Thursday 7 October

- *Doctor Who and the Power of Kroll* [Fourth Doctor] by Terrance Dicks, read by Geoffrey Beevers
BBC Audio £20 (CD), £9 (digital)

- *The Ashes of Eternity* [Ninth Doctor] by Niel Bushnell, read by Adjoa Andoh
BBC Audio £11 (CD), £9 (digital)

BLU-RAY/DVD

Monday 27 September

- *The Evil of the Daleks* [Second Doctor]
BBC Studios
£18.99 (Blu-ray), £12.99 (DVD), £29.99 (Blu-ray steelbook)

MAGAZINES

Thursday 30 September

- *Doctor Who: Chronicles – 1983*
Panini £9.99

Thursday 14 October

- DWM 570
Panini £9.99

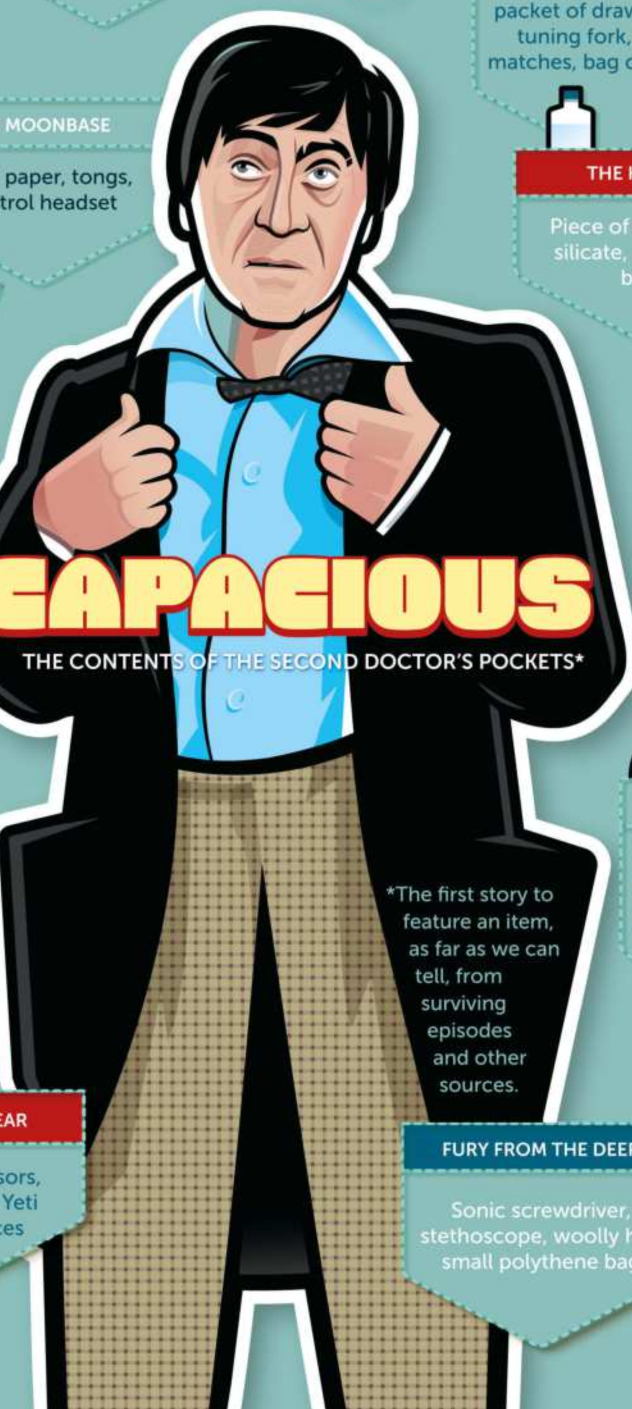
SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER AND ANDREW LEDGER ● INFOGRAPHIC BY BEN MORRIS

CAPACIOUS

THE CONTENTS OF THE SECOND DOCTOR'S POCKETS*



THE POWER OF THE DALEKS

Pocket handkerchief, two samples of Dalek metal, 500-year diary, tape measure, pen knife, notebook, pencil, magnifying glass, screwdriver, door knob, modified control unit, TARDIS key

THE TWO DOCTORS

Bottle of lubricant with nozzle, Stattenheim remote control

THE THREE DOCTORS

Bunch of keys, bag of Jelly Babies

THE FIVE DOCTORS

String, catapult, orange, Galactic Glitter firework

THE WAR GAMES

Pin, roll of bandages, map of time zones, roll of tape, gas-filled valves, white flag, master circuit rods, apple, cube for communicating with Time Lords, playing cards

THE HIGHLANDERS

Telescope, Kirsty's gold ring, transportation contracts

THE SPACE PIRATES

Magnet on string, packet of drawing pins, tuning fork, box of matches, bag of marbles

THE UNDERWATER MENACE

Pocket watch, pottery shards, recorder[1]

THE SEEDS OF DEATH

Map of Moonbase Two, empty container, cable

THE MOONBASE

Silver paper, tongs, control headset

THE KROTONS

Piece of magnesium silicate, Vana's pills, bottle

THE FACELESS ONES

Unused postage stamp, Chameleon weapon resembling fountain pen

THE INVASION

Visual stabiliser circuit and another circuit from the TARDIS, TM45 transceiver, telescope made from a recorder, white ball, magnet, coin, metal plate, International Electromatics circuits

THE EVIL OF THE DALEKS

Wire (pliable), marker pen, glass capsules containing Human Factor and Dalek Factor

THE MIND ROBBER

Mirror

THE TOMB OF THE CYBERMEN

Magnetic voltmeter, Eric Klieg's pencil[2]

THE DOMINATORS

Geiger counter

THE WHEEL IN SPACE

Time Vector Generator from the TARDIS, bag of lemon sherbets, phial of mercury, small plate

THE ABOMINABLE SNOWMEN

Ghanta

THE ICE WARRIORS

Video communicator, test tube of ammonium sulphide

THE WEB OF FEAR

Tweezers, scissors, smelling salts, Yeti control devices

FURY FROM THE DEEP

Sonic screwdriver, stethoscope, woolly hat, small polythene bag

*The first story to feature an item, as far as we can tell, from surviving episodes and other sources.

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[1] In *The Power of the Daleks*, the recorder is tucked into his belt.

[2] In Episode 2, the Doctor consults what seems to be his 500-year diary but may be a different notebook.

Next Issue...

EXCLUSIVE

Inside Series 13

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